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ABSTRACT

This book contains descriptions of 172 games for children from toddlerhood through adolescence, and is designed as a guide for parents, teachers, and play leaders. Following an introduction describing the child's relationship to games, the book is divided into two parts. Part 1 is aimed at toddlers and contains over 90 circle games, singing games, and games based on traditional crafts. Part 2 is divided into sections according to age, and gives descriptions and backgrounds of games with movements. Recommended ages are given for each game, and music notation for each game is included. (KB)

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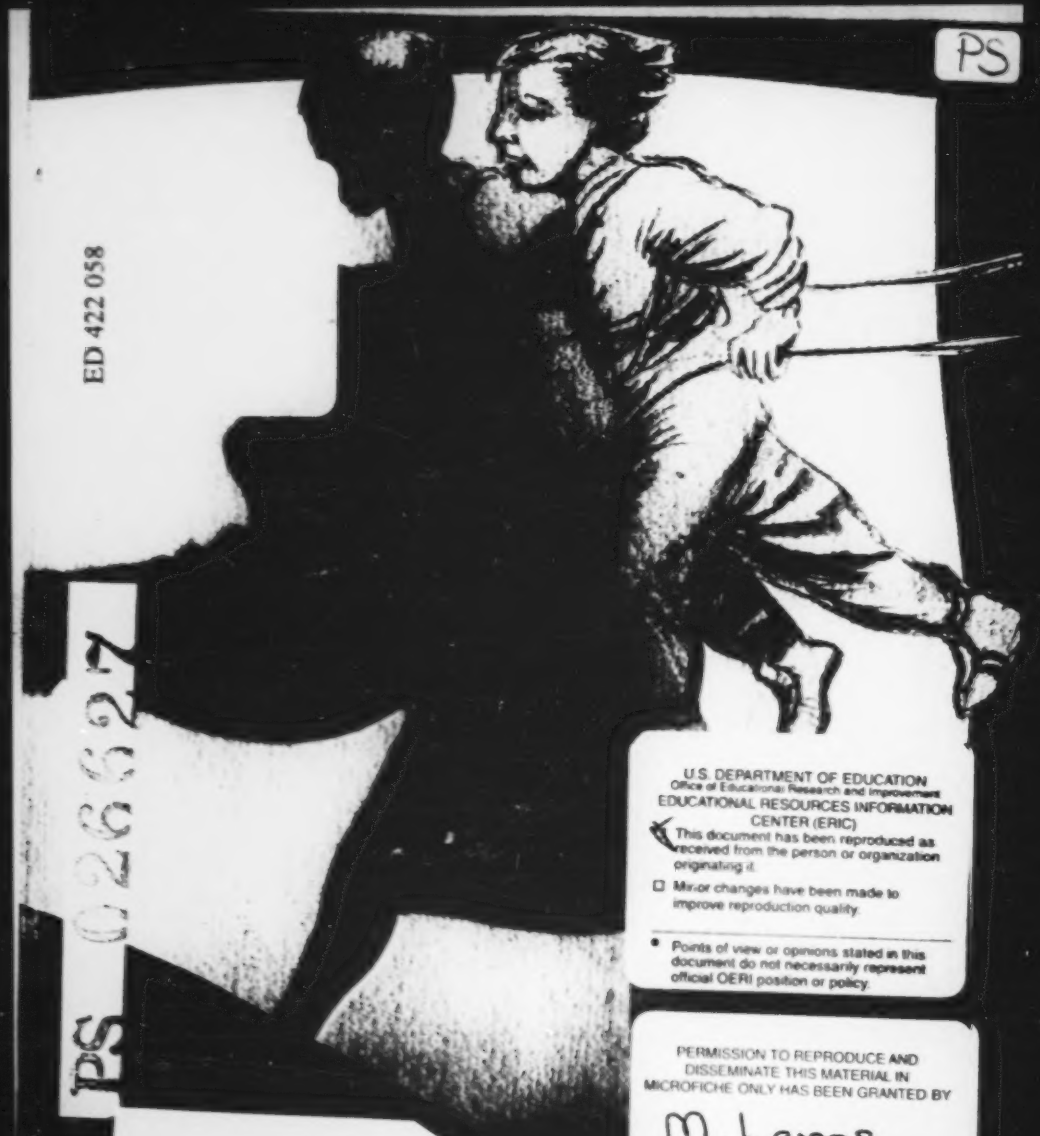

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2B

Child's Play 1 & 2

Games for life and children

Wil van Haren &
Rudolf Kischnick

2

Child's Play
Parts 1 and 2

Child's Play
Parts 1 and 2

Games for life for children and teenagers

Wil van Haren and Rudolf Kischnick
Translated by Plym Peters and Tony Langham

Hawthorn Press

Translated from the Dutch, *Het grote spelenboek*, by Wil van Haren and Rudolf Kischnick

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Introduction

At last there is a book of children's games which covers the entire period during which a child develops from a toddler to an adult, and which can be used as a reference work and educational guide for parents and teachers. It very often happens at school and at home, at youth clubs and centres, at camps and on school trips, as well as on other occasions, that a game is unexpectedly needed, and as an adult, you do not always have something ready at hand for every specific group. There are plenty of books and paperbacks on playing and games, but most cover only a limited range, and barely touch on the very games which are so important for children, particularly circle games and games involving movement. I am convinced that this book meets a great need, and that it should be close at hand wherever people are working with children.

We will begin by looking at the child's relationship to games. This relationship has changed a great deal in the last few decades. Not only have new types of games usurped the place of traditional games and replaced them, but the children's attitudes to games have also changed. Increasingly you come across children who simply do not know what to do with themselves, and when they are asked to join in a game, they're either tired or don't feel like it. It rarely happens that these children are so caught up in a game that they are taken over body and soul. The actor in them has been replaced by the observer. Films, television and video keep children entertained more than simple traditional games. Many children have never played with a top or a hula-hoop; others only know what walking on stilts is because they have heard about it. Blind Man's Buff and Hide and Seek are played less and less frequently, and many children no longer know what a game of rounders is. And yet a large number of these and similar games, which we see depicted in Brueghel's famous painting, were played on every street corner not long ago. They are a valuable cultural heritage that is in danger of being lost. Playing with modern mechanical toys, the child participates in the movement with only half his soul or even without it altogether.

But what is a game, if the player isn't completely caught up in it?

We can only really answer the question of what we should be doing with our children, if we try to gain an insight into what our children really need at particular ages. In this book, Wil van Haren and Rudolf Kischnick focus attention on the fact that the importance of children's games lies not only in the movement of the body, but that it is, above all, a matter of the soul 'moving along' with the game. The child's soul as well as his body should be involved. To make this possible his imagination must be stimulated, and depending on the child's age, cheerful rhymes, question and answer games, specific names or gestures are therefore essential. It is these things that act as an inspiration – when they are absent, the game becomes automatic. For children it is extremely important to be inwardly caught up by something. They must be involved with all their soul. As adults, we should, wherever possible, try to nourish the world of the imagination in which the child lives, and which is so difficult for us to enter.

This collection of old and new games is not only intended as a reference work, but also as a sort of educational guideline. A brief resumé of ideas on the educational background of each game follows its description. To do this, the authors were able to make use of their many years of experience with schoolchildren. The ideas are based on Rudolf Steiner's humanist philosophy, as it is used nowadays in Steiner schools.

The authors and the compiler deliberately chose not to draw up an 'encyclopedia' of children's games. The games were selected in such a way that anyone who is using this book will acquire a feeling for what is really important in children's games as they read through the book. The stimulating aspect is that by understanding the background of the games, the reader will gain an insight into which games are most suitable for a particular situation, and for a particular group of children. In addition, this allows for the reader himself to think of countless variations on the games described.

Childsplay is divided into three parts. Wil van Haren is the author of part 1, and parts 2 and 3 were written by Rudolf Kischnick.

Part 1 is aimed above all at toddlers and contains over ninety circle games, singing games and games based on

traditional crafts. The author shows how the element of form can play an important role in circle games, supporting the child's developmental process.

Part 2 is divided into sections according to age, and gives descriptions and backgrounds of games with movements which accompany the developmental stage of the child at any given moment. **Part 3** is divided according to subject matter and covers races, contests, games for two teams, dexterity games, activities, blind games, and a chapter of cheerful games for young and old.

By far the majority of games which are described in this book can be played without any special props, on any occasion where children come together. You need only a few simple things, such as rubber rings, balls, a rope, a few poles or stakes, and obviously plenty of space, and you can start playing.

A ground plan is included with most of the descriptions of games, so that the game leader has an immediate idea of the starting position of the game concerned, the area of the space required, and the arrangement of the players. In addition, the age of the players, the number of players, and any props which might be needed are mentioned for each game, as well as whether the game is suitable for playing indoors or outdoors. The indication of the age shows at what stage the game concerned is most suitable for the child's development.

To make the book as useful as possible, and to help you choose a game as quickly as possible, two indexes are included at the back of the book: one listing the names of the games alphabetically, and one based on age.

Finally, the authors and the compiler express the hope that this book will find its way into every school and every family, into youth clubs and centres, and any other place where children play. They also hope that many readers will be stimulated to rediscover children's games for themselves, so that the character of each individual game can come to life in them.

Jaap Verheij

Part 1:

Circle games and singing games

1.1 Introduction

Up to the age of seven the child more or less surrenders himself to things which can be seen, heard or felt. He perceives the world through his senses. This perception takes place with his whole self, with astonishment, surrender and awe. There are very strong moral forces present in a child, waiting to perceive those things which can satisfy his hunger for goodness. The child will imitate anything which adults do. However, many things do not touch the child because he cannot yet be reached intellectually, emotionally and aesthetically. The child is still closely linked to the depths of existence, and is only reached when the environment behaves in accordance with the laws of truth. That is why the child thrives when he is presented with true religion, wisdom, and a respect for creation. This background permeated with wisdom is the stuff of fairytales, but is also found in the old traditional circle games with their simple movements, the rhymes which are half sung and half recited, and the original figures contained in them. There is no tension and drama, and everything in the game reflects the worldly wisdom and harmony of infinite space.

It is a pity to find that circle games and singing games are played much less frequently than in the past. Less than thirty years ago circle games were part and parcel of childhood and were played out on the street everywhere. Together with many other games, they formed a cultural heritage that helped to educate children to grow up as mature adults in every respect. Many of these games developed at a time when people were still able to intuitively identify with the world of the child. Just as the images in fairytales have a profound effect on the child's soul, so that his emotional life develops in a certain direction, circle games also respond to the needs and experiences of the child in his development from infancy to adulthood. However, in this case it is not primarily the images which appeal to the child's soul, as in the case of fairytales, but the form on which games are based.

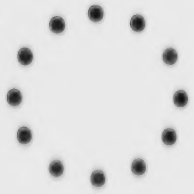
Let us examine for a moment the pattern from which a whole group of circle games derives its name. What does the word 'circle' actually express and what is our experience of this? We come across the word in expressions such as 'circle of friends', 'family circle', 'circle of

work colleagues', and so on. In all these cases the word 'circle' expresses a sense of enclosure, a community of which one is part and which can provide protection and support. As adults, we need a number of these 'circles' so that we can develop and be active in the world. This applies to a much greater extent to a small child, and not only in the indirect circles described above, but also, and above all, in circle games. The child feels safe in the circle and as he moves and sings he is actually playing in the archetypal image of the cosmos. Another important element is that as a result of the repetitive aspect of circle games, toddlers fall into a dreamy mood, an atmosphere which many 'modern' toddlers are in danger of losing much too early, because they are so quickly inclined to step out of the world of their imagination and to become active at an intellectual level. This is one of the reasons why even toddlers are soon bored with circle games nowadays and no longer feel at home in the dreamlike atmosphere. This is undoubtedly related to the child's environment and the influence of radio and television. The modern child is confronted at a very early age with the 'adult' world, a world in which technology and the intellect play a particularly large role. In the past, the child could interrelate with all his soul with what was happening around him: his father and mother's work, the crafts exercised in his environment, and many other things invited him to engage in imitation and imagination in games. Circle games provide a way of bringing back some of these experiences.

A summary of the whole group of circle games reveals a great diversity of patterns. Dudo Haes indicated in his book *The toddler and singing games* that all these patterns can be reduced to a number of basic patterns, which each have their own significance at a particular point in the child's development. My own practical experience with children has confirmed this view.

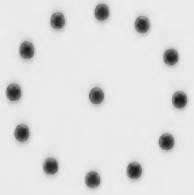
In selecting circle games for this book, I therefore did not primarily aim to draw up a complete list, but tried to give good examples of all the different patterns. Once you have learnt to recognize these patterns it should be fairly easy to categorize the games which are not included here.

The circle



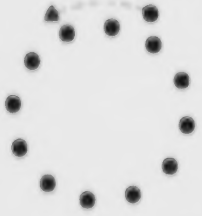
The simplest form of a circle game is in a pure circle: the children stand or walk hand in hand in a circle, singing a song, and performing certain movements. This form is particularly suitable for the youngest toddlers. They feel safe in the circle enveloping them, and they are not yet ready to break out of it. Examples include: *Rosie, Rosie* (1), *Finger in the soot* (2) and *Now John is in the barrel* (7).

The circle and a central point



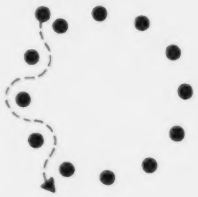
In the second category of circle games, one of the children stands or walks around in the centre of the circle. He can still feel safe because the circle completely surrounds him, but there is a small element of freedom. The child is now able to give something to the other children in the circle, and often receives something back from the circle. The example given here is *There sits a woman* (17). Many of the games in this category can be classified as so-called traditional craft games and imitation games. These games are described in a separate chapter.

Outside the circle



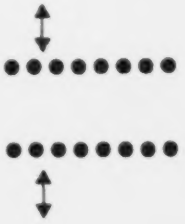
At a certain stage of his development the toddler shows clear signs that he is ready for the 'big school'. An example of such a sign can be found in the drawings made by a child when he starts to draw himself in a house. This is a sign that he feels stronger in himself, so that he is also stronger on his own in the outside world. This more active participation in the world around him is also reflected in the following category of circle games. The child can now freely and openly walk around the outside of the circle, actively and self-confidently. *I must wander* (30) is an example of this type of circle game.

The circle dissolves



The step to the next category of games in which the circle dissolves is no longer very great. The child now walks around the outside of the circle, touching other children who then have to join him, creating a new circle. The difference from the last category is that this time the whole circle participates in looking outside, and joins together to enter the world ahead. Examples include: *Ping, ping, little hammer* (39), and *Oh, what gorgeous rolls* (44).

Games in two lines



There are many transitional forms to the games in two lines. Some of these transitional forms include *I said to Jack* (48) and *Ships will sail* (51). The child has now reached an age where he is increasingly involved in the world around him, and in which he more and more has to take into account everything that is happening around him. In the two lines which move towards or away from each other, the children must start to listen to each other and observe each other, not only in the spoken words, or the words of the song, or a question and answer game, but also in their movements. Moving towards each other or away from each other at the same time requires a completely different attitude from a child at this stage of development (around the age of seven). Examples of these games include: *We come from distant lands* (53) and *Where have you come from?* (57)

Other forms

Finally, there are those games in which various other patterns play a role, such as the figure of eight, the spiral etc. The patterns which the child creates as he is walking can be viewed as images of logical thought, the linking together of ideas for which the child is not ready until after the age of seven. In a sense they are also a transition to folk dancing, which is also more suitable for the older children, with its complicated patterns.

The introduction outlined above can be summarized in the following way:

young toddler

older toddler

toddler ready for school

child in the first years at school

Obviously these classifications serve only as a guideline, and can be used in a very free way.

When choosing a circle game, it is always important to look at the situation and what the children need at that time. Don't forget that repeating circle games many times for a long period is much more valuable for children than choosing a new circle game every time.

Three groups of circle games have been described in separate chapters, the so-called traditional craft and imitation games, the clapping songs and counting rhymes. As regards the pattern of these games, most belong in the second group, *The circle and the central point.*

Traditional craft and imitation games

The *traditional craft games* give the child an opportunity to imitate gestures and movements which have been part of man's behaviour since ancient times, though they have been in increasing danger of disappearing in the past few decades. We have already seen how important it can be for children to imitate these gestures. The games based on traditional crafts are also an opportunity for allowing children to experience the passing of the seasons. For example, in autumn there are a number of songs, circle games and traditional games relating to sowing and harvesting grain, right up to baking the daily bread, and linking these together into a sort of play which the

children act out together. With a bit of invention, there are all sorts of possibilities. In other imitation games the child in the middle can act out gestures which are imitated by the others. In this game it is important that the children's gestures are beautiful, flowing and harmonious. Obviously we should help them by showing them the gestures first, as clearly as possible. There are forces in these gestures which can flow to the child, touching the depths of his self, and helping him in his human development.

Clapping songs

Clapping has a special significance, particularly for young children. In the first place, it can be an expression of joy, as, for example, in the song *If you're happy and you know it, clap your hands.*

Apart from this, clapping is above all a rhythmic activity which can have a harmonious effect, particularly on very young children, if it is properly supervised. That is why it is very important to make a distinction between ways of clapping. For example, it is possible to clap very rhythmically, but you can also use wide, open gestures, or very small movements close to the body; you can clap loudly and excitedly, but also softly and sensitively. There are many conceivable ways of clapping which all express different moods.

By clapping and stamping his feet, the child gains an awareness of his limbs, enabling him to make better use of them.

Counting rhymes

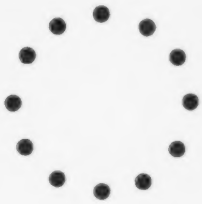
The last chapter contains a number of counting rhymes, of which several can also be played as a circle game, and which are very useful for determining who is 'it', or for picking teams.

Wil van Haren

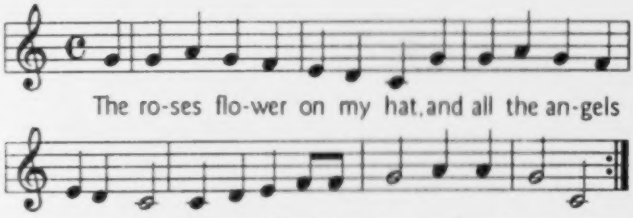
1.2 The circle

1 Rosie, Rosie

4–5 years old



The children stand in a circle facing inwards. Their actions follow the words of the song, bending over, kneeling down and sitting, in that order.

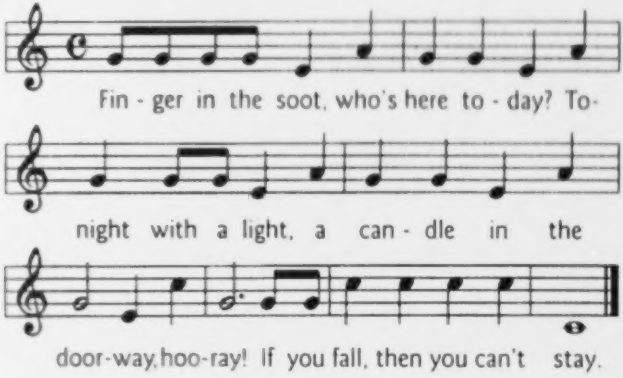


2. Rosie, Rosie, kneel down, kneel down.
3. Rosie, Rosie, sit down, sit down.

2 Finger in the soot

4–5 years old

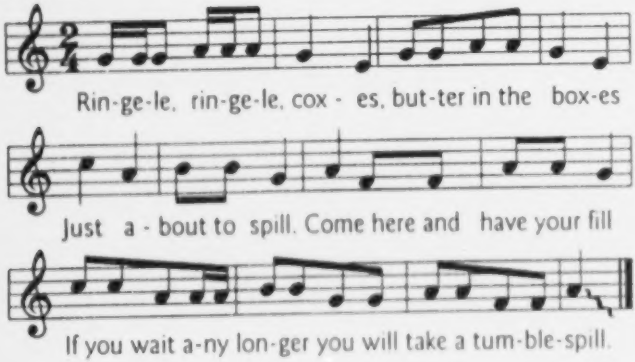
The children join hands to form a circle and walk round singing. When they sing *hooray!* and *can't stay*, all the children sit on their heels. Anyone who falls over is out and does not join in the next time. It becomes more difficult when the circle starts to move round faster.



3 Ringele, ringele, coxes

4–5 years old

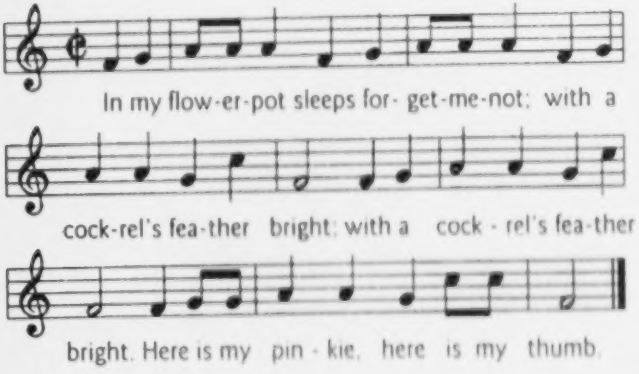
A circle game suitable for very small children. The children join hands and move round in the circle singing the song. When they sing *tumble-spill*, they all fall on the ground.


Rin-ge-le, rin-ge-le, cox - es, but-ter in the box-es
Just a - bout to spill. Come here and have your fill
If you wait a-ny lon-ger you will take a tum-ble-spill.

4 In my flowerpot

4–5 years old

The circle moves round, hand-in-hand, singing and dancing. When they sing *Here is my pinkie, here is my thumb*, the circle stands still and all the children put up their little fingers and thumbs.


In my flow-er-pot sleeps for- get-me-not; with a
cock-rel's fea-ther bright; with a cock - rel's fea-ther
bright. Here is my pin - kie, here is my thumb.

5 We make a circle

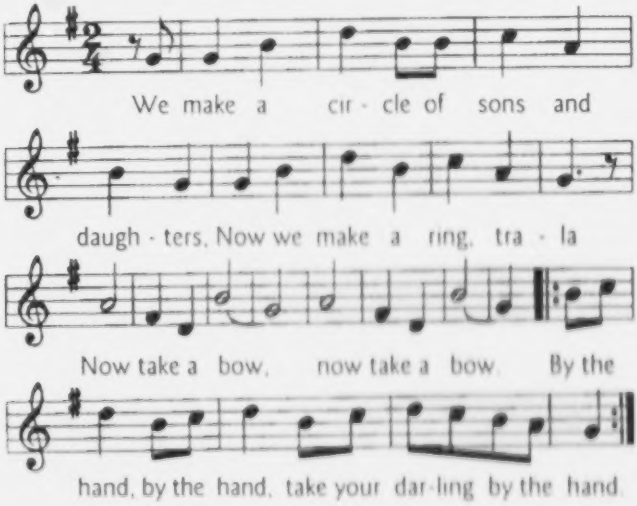
4-5 years old

This game can be played with either small children (a modified version) or with slightly older children.

For small children, make a large circle. The children hold each other's hands and slowly walk round the circle. When they say *Now take a bow*, the circle stands still. Every child takes a bow in front of the child next to him and then they dance round and round in pairs until the song is finished. Then the circle re-forms.

5-7 years old

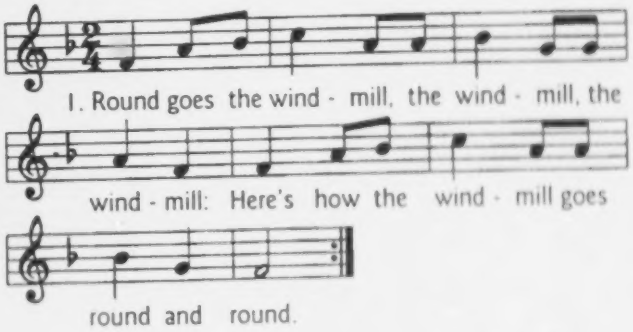
For older children there is a large circle (approximately 50 children) with a smaller circle of six to eight children inside it moving round in the opposite direction. All the children are facing inwards. When they sing *Now take a bow*, the children in the inner circle turn round and choose a child from the outer circle, and take a bow. The children who are chosen take a step forwards so that they also join the small circle; and the circle shuts behind them. When they sing *By the hand* . . . the outer circle continues skipping round, while the players inside the circle dance round in pairs. At the end of the song the children who formed the inner circle join the large circle and the children who have just been chosen form a new inner circle. The tempo of the song is quite quick and this way of playing the game is rather difficult.


We make a cir - cle of sons and
daugh - ters. Now we make a ring, tra - la
Now take a bow, now take a bow. By the
hand, by the hand, take your dar-ling by the hand.

6 Round goes the windmill

4-5 years old

While the children are singing the first verse they move slowly round holding hands in a circle taking large steps in a clockwise direction. For the second verse the circle changes direction and the speed doubles. The children do not let go of each other's hands.



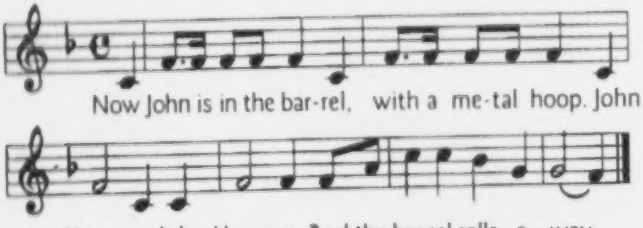
2. Here's how the sails go, the sails go, the sails go.
Here's how the wind takes the great big sails.

7 Now John is in the barrel

4-5 years old

The circle turns in a clockwise direction with all the children holding hands. When they sing *rolls away*, they all bend their knees and then stand up again and walk on. After singing the song a number of times they all fall down when they sing the words *rolls away*.

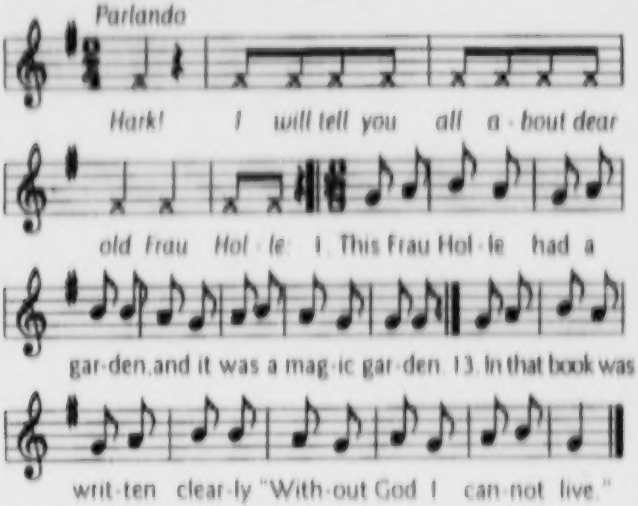
Toddlers love playing this game and particularly enjoy falling down when they sing the words 'And the barrel rolls away'. After they bend their knees you can make the game more exciting by speeding it up a bit when you come to the words *And the barrel rolls away*.



8 Frau Holle

4-6 years old

The children stand or sit in a circle and copy the gestures demonstrated by the play leader. *This game is played mainly during the winter months. It is important to perform the gestures very beautifully. The tune* which is repeated over and over again has a very calming effect.

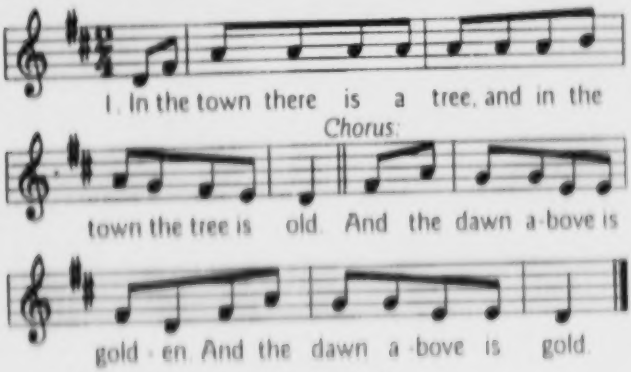

Parlando
Hark! I will tell you all a - bout dear
old Frau Hol - le. 1. This Frau Hol - le had a
gar-den, and it was a mag-ic gar-den. 13. In that book was
writ-ten clear-ly "With-out God I can-not live."

2. In that garden was a tree,
and it was a magic tree.
3. On that tree there was a branch,
and it was a magic branch.
4. On that branch there was a twig,
and it was a magic twig.
5. On that twig there were some leaves,
and they were magic leaves.
6. On the leaves there was a nest,
and it was a magic nest.
7. On that nest there was an egg,
and it was a magic egg.
8. From that egg there came a bird,
and it was a magic bird.
9. The bird it grew some feathers,
and they were magic feathers.
10. With those feathers a bed was made,
and it was a magic bed.
11. Next to the bed there was a stool,
and it was a magic stool.
12. On that stool there was a book,
and it was a magic book.

9 In the town there is a tree

4-6 years old

The children move round and hold hands in a circle singing: *In the town there is a tree.* At the word *tree,* the circle stands still for a moment and makes the gesture showing a tree. Then the circle skips round as the children sing *And the dawn above is golden, And the dawn above is gold.* The next verses follow the same pattern, making the appropriate gesture every time.



2. On that tree there sits a branch
   And on that tree the branch is old

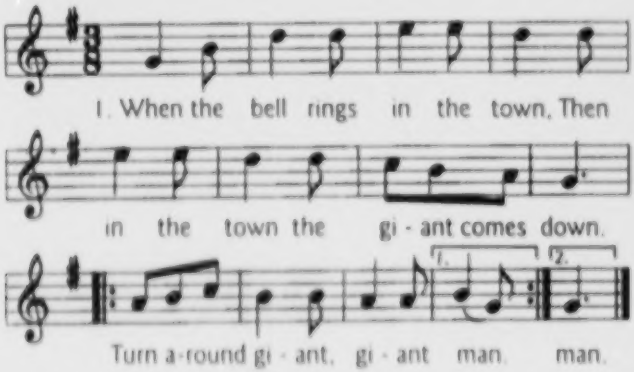
(Chorus after every verse)
   And the dawn above is golden
   And the dawn above is gold.

3. On that branch there is a nest
   And it is not so very old
4. On that nest there is an egg
   And it is not so very old
5. From that egg pops out a bird
   And it is very very bold
6. And that fledgling grows some feathers
   So it won't be very cold
7. And those feathers make a pillow
   For the young and for the old
8. And that pillow's in our house
   That's for the young and for the old
9. And our house is the town
   Where there's a story to be told
10. In the town there is a tree
    That is very, very old

10 Giant song

4–6 years old

The circle moves round hand in hand. On the first beat of every bar the children do eight skips or hops. During the refrain they turn around in time to the music, alternately to the left and to the right.



2. Mother, put the pot on the hob,
For now the giant turns the knob.
Turn around giant, giant man.

3. Mother fetch the bread and cheese,
For now we must this giant please.
Turn around giant, giant man.

4. Mother, tap the very best beer,
For now the thirsty giant is here.
Turn around giant, giant man.

5. Mother, quickly hide the barrel,
Or he will start a terrible quarrel.
Turn around giant, giant man.

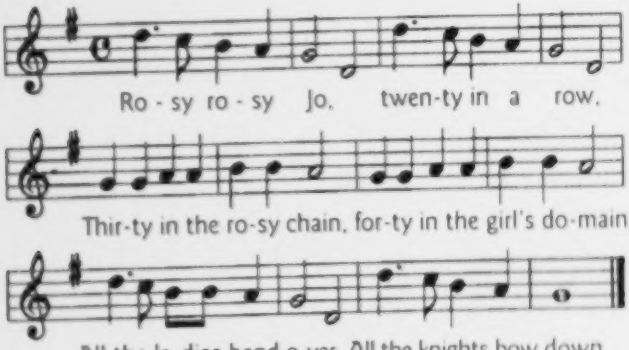
6. Mother, give me the cheese and bread,
For now the dreadful giant is dead.
Turn around giant, giant man.

7. If you say 'the giant is night',
Then we know you are telling a lie.
Turn around giant, giant man.

11 Rosy, Rosy Jo

4–6 years old

The circle moves round hand in hand. When the children sing *All the ladies bend over,* the circle stands still for a moment and the girls bend over. Then the boys take a bow when they sing *All the knights bow down.*

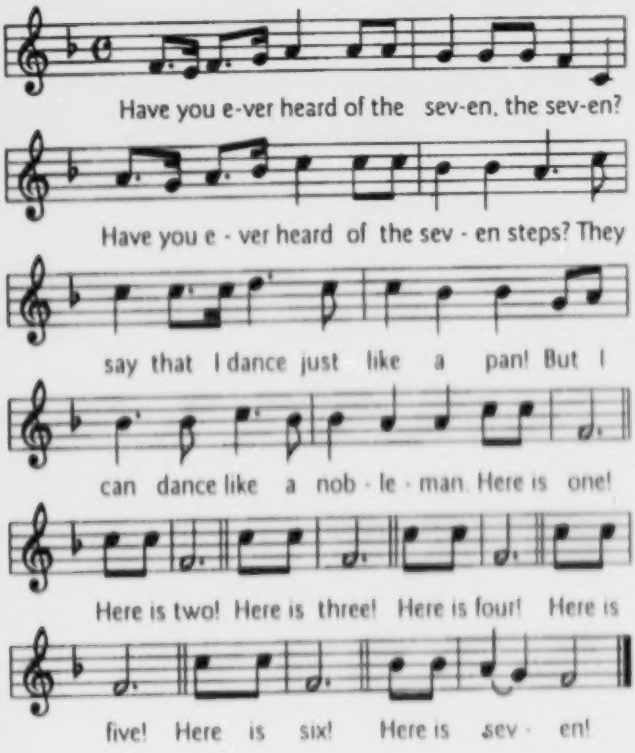

Ro - sy ro - sy Jo, twen-ty in a row,
Thir-ty in the ro-sy chain, for-ty in the girl's do-main.
All the la-dies bend o-ver. All the knights bow down.

12 The seven steps

4–7 years old

The children hold hands to form a circle which turns in the opposite direction for every verse. For the first four bars the circle walks round slowly. For the next four bars they skip round. When the children sing *Here is one!*, the circle stands still and everyone puts their right foot forward. In every successive verse one bar is added and there is a new movement; for two, the left foot is also put forward; for three, the right knee is put on the ground; for four, the left knee is put on the ground; for five, the right elbow is put on the ground; for six, the left elbow is put on the ground; and for seven, the head is bent down between the hands. The children sing the song again while they all remain on the ground, doing all the actions in reverse order when they sing *Here is one!*, and so on.

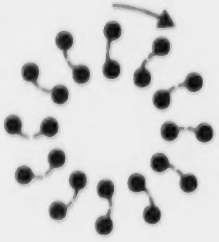
The number seven is related to the element of time; a week has seven days. According to The Bible, the creation of the earth also took seven days and the development of man is divided into periods of seven years each. In this game the child unconsciously experiences an aspect of this number seven.


Have you e-ver heard of the sev-en, the sev-en?
Have you e - ver heard of the sev - en steps? They
say that I dance just like a pan! But I
can dance like a nob - le - man. Here is one!
Here is two! Here is three! Here is four! Here is
five! Here is six! Here is sev - en!

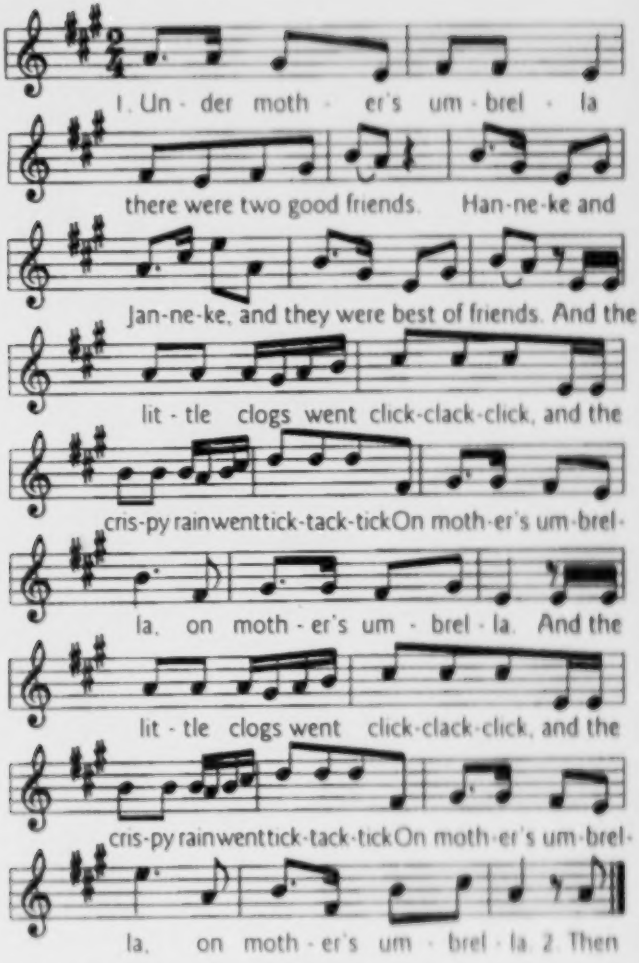
13 Under mother's umbrella

4-6 years old

The children walk round in pairs holding hands, following each other in a circle as they sing the song and make the movements described in the song: when they sing *click-clack-click*, they stamp their feet, and so on.



(music and words on next page)


1. Un - der moth - er's um - brel - la
there were two good friends. Han-ne-ke and
Jan-ne-ke, and they were best of friends. And the
lit - tle clogs went click-clack-click, and the
cris-py rain went tick-tack-tick On moth-er's um-brel-
la, on moth - er's um - brel - la. And the
lit - tle clogs went click-clack-click, and the
cris-py rain went tick-tack-tick On moth-er's um-brel-
la, on moth - er's um - brel - la. 2. Then

2. Then Johnny the wind joined in,
and he blew politely.
Then Johnny blew harder,
O he blew more than slightly.
And Johnny tugged and the two girls laughed.
And up and down went the shaft
Of mother's umbrella, of mother's umbrella.

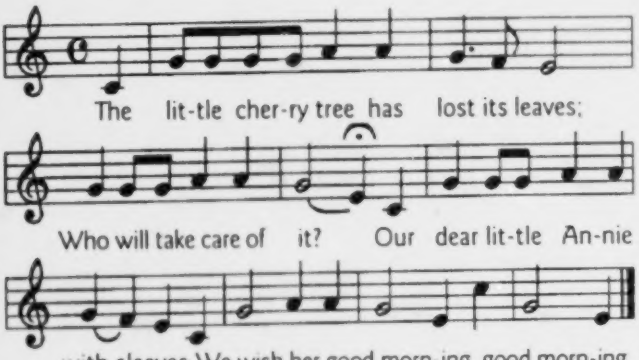
3. But Hanneke and Janneke
They were very strong.
They clutched the umbrella
And sang a little song
And they called gaily hee-ha-hee.
And they called: Johnny, can't you see?
It's mother's umbrella, it's mother's umbrella.

1.3 The circle and the centre of the circle

14 The cherry tree

4–5 years old

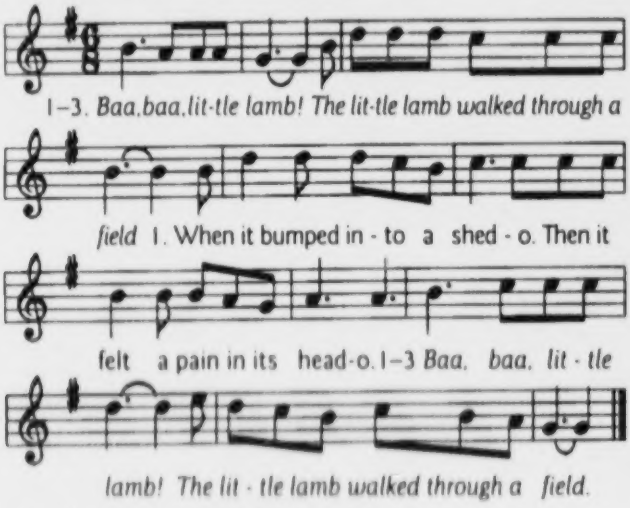
This is a simple game that can be used, for example, at school to start the day off with a bit of fun. The children stand in a circle with one child in the middle. First, the circle greets the child and says 'Good morning', and he answers them.


The lit-tle cher-ry tree has lost its leaves;
Who will take care of it? Our dear lit-tle An-nie
with sleeves. We wish her good morn-ing, good morn-ing.

15 Baa, baa, little lamb!

4–6 years old

The children hold hands in a circle and walk round slowly. One child standing in the middle of the circle is the little lamb gambolling in the meadow. When the children sing *When it bumped into a shed-o (tree-o, cart-o), Then it felt a pain in its head-o (knee-o, heart-o)*, the lamb stands still and feels its head, tummy or leg. After *head-o (knee-o, heart-o)*, the circle stands still as well. The children walk towards the lamb showing their concern and consoling it.

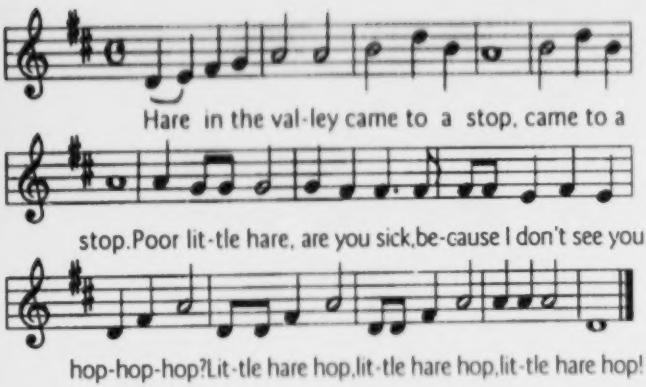

1–3. Baa.baa.lit-tle lamb! The lit-tle lamb walked through a
field 1. When it bumped in - to a shed - o. Then it
felt a pain in its head-o. 1–3 Baa. baa. lit - tle
lamb! The lit - tle lamb walked through a field.

2. When it bumped into a tree-o.
   Then it felt a pain in its knee-o.
3. When it bumped into a cart-o.
   Then it felt a pain in its heart-o.

16 Hare in the valley

4–6 years old

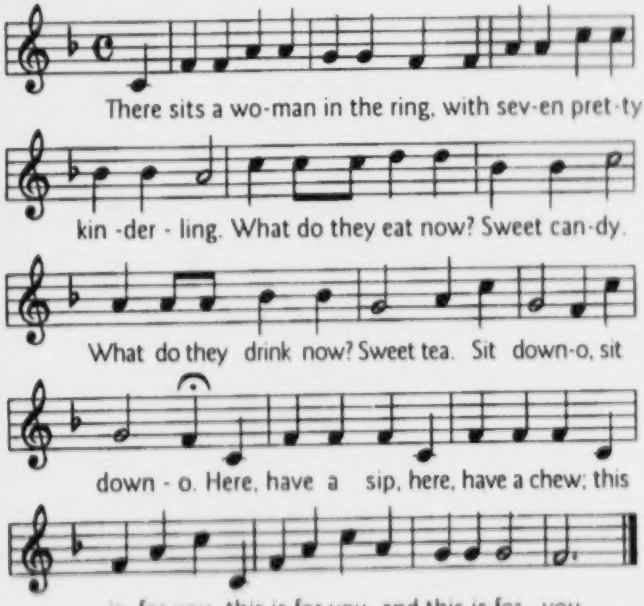
The children hold hands and form a circle and walk round singing the song. In the middle, one child sits on his haunches pretending to be asleep. At the words *Little hare hop, little hare hop, little hare hop!*, the child hops round the circle like a hare.


Hare in the val-ley came to a stop, came to a
stop. Poor lit-tle hare, are you sick, be-cause I don't see you
hop-hop-hop? Lit-tle hare hop, lit-tle hare hop, lit-tle hare hop!

17 There sits a woman

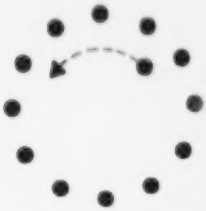
4–6 years old

The children stand in a circle, one child sits in the middle of the circle and is the 'woman'. At the words *What do they eat now?* the children make eating gestures. And at the words *What do they drink now?* they make drinking gestures. At the words *Sit down-o,* the circle sits down. Then the woman in the middle stands up and gives everyone in the circle something to eat and drink. The last one to be given something then goes into the circle to be the 'woman'.


There sits a wo-man in the ring, with sev-en pret-ty
kin-der-ling. What do they eat now? Sweet can-dy.
What do they drink now? Sweet tea. Sit down-o, sit
down-o. Here, have a sip, here, have a chew; this
is for you, this is for you, and this is for you.

18 Blue flowers in the sun

4–6 years old

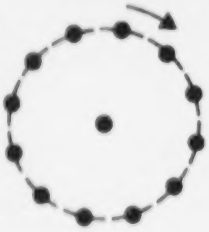


The circle stands still. In the middle, one child walks round doing the things described in the song, consecutively dancing, standing still, turning round, kneeling and choosing someone else. Then the child who was chosen goes into the middle of the circle and the game starts again.

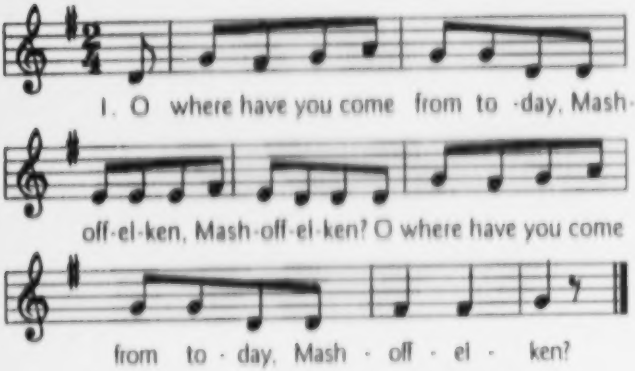
Blue flow-ers in the sun,they are love-ly ev-ery one,
blue gar - lands of flow - ers. The maid-en she must
dance; the maid-en she must stand quite still;
she must turn a-round at will, and the maid-en she must
kneel down and choose a - noth-er one.
That will be, that will be, that will be our (name of child).

19 O where have you come from today?

4–6 years old



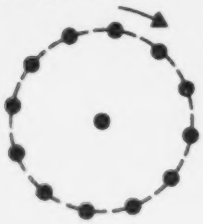
The children hold hands in a circle. In the middle of the circle stands the Blind Mashoffel with his hands in front of his eyes or blindfolded. The circle sings the odd verses skipping round. The Blind Mashoffel sings the even verses and the circle stands still. After the last verse the circle calls *Blind Mashoffel*. Then the child in the middle walks forward until he has found someone in the circle. If he can guess who it is, then they change places; if he does not guess, he stays in the centre and has another go.



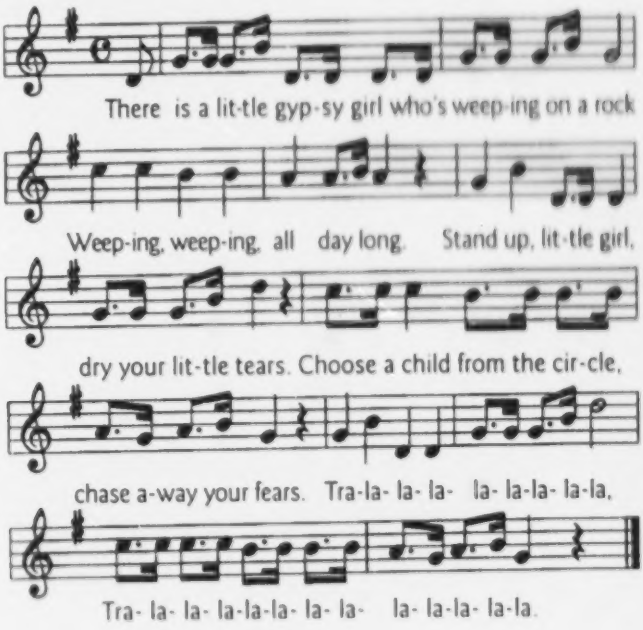
2. I've come from under the clay, from under the clay,
   I've come from under the clay, from under the clay.
3. And what are you bringing today, Mashoffelken,
   Mashoffelken?
   And what are you bringing today, Mashoffelken?
4. A pot with two roses in clay, roses in clay,
   A pot with two roses in clay, roses in clay.
5. And who will you give the pot to, Mashoffelken,
   Mashoffelken?
   And who will you give the pot to, Mashoffelken?
6. I've come to give it to you, to you, to you,
   I've come to give it to you, to you, to you.
7. And what do you think is my name, Mashoffelken,
   Mashoffelken?
   And what do you think is my name, Mashoffelken?
8. I've come to find out your name, find out your name,
   I've come to find out your name, find out your name.

20 There is a little gypsy girl

4–6 years old

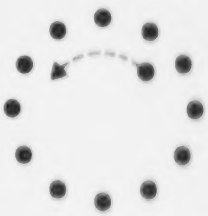


One child sits in the middle of the circle which moves round hand in hand, singing the song. When they sing *Stand up, little girl,* the circle stands still and gestures to the girl that she can stand up. When they sing *Dry your little tears,* the child in the middle dries her tears and chooses a child from the circle and they dance round together. In the next game the child that was chosen is the new gypsy girl.

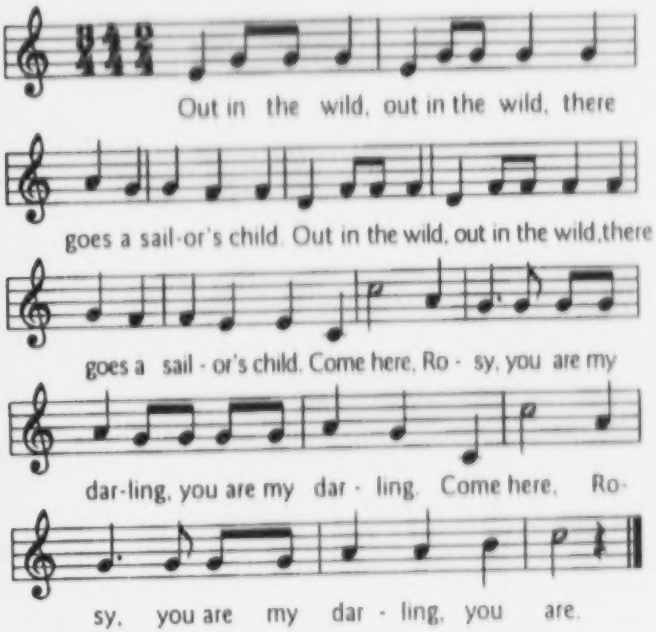

There is a lit-tle gyp-sy girl who's weep-ing on a rock
Weep-ing, weep-ing, all day long. Stand up, lit-tle girl,
dry your lit-tle tears. Choose a child from the cir-cle,
chase a-way your fears. Tra-la- la- la- la- la-la- la-la,
Tra- la- la- la-la-la- la- la- la- la-la- la-la.

21 Out in the wild

4–6 years old



One child walks round the inside of the circle which is standing still. When the children sing *Come here, Rosy,* the circle stands still and the child in the centre takes the hands of the nearest child and they dance around together. During the second verse the child who was asked to dance hides behind the circle, while the first sadly walks round with hands covering her eyes until they again sing *Come here, Rosy,* and she dances with another child. In the third verse the child who was chosen last goes back to his place, the first child finds the second child and they dance round together. At the end of the song the first child takes place in the circle and the second child starts all over again.

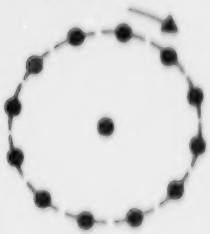

Out in the wild, out in the wild, there
goes a sail-or's child. Out in the wild, out in the wild, there
goes a sail - or's child. Come here, Ro - sy, you are my
dar-ling, you are my dar - ling. Come here, Ro-
sy, you are my dar - ling, you are.

2. Heavens above, heavens above
   Now I have lost my love,
   Come here, Lily, you are another.

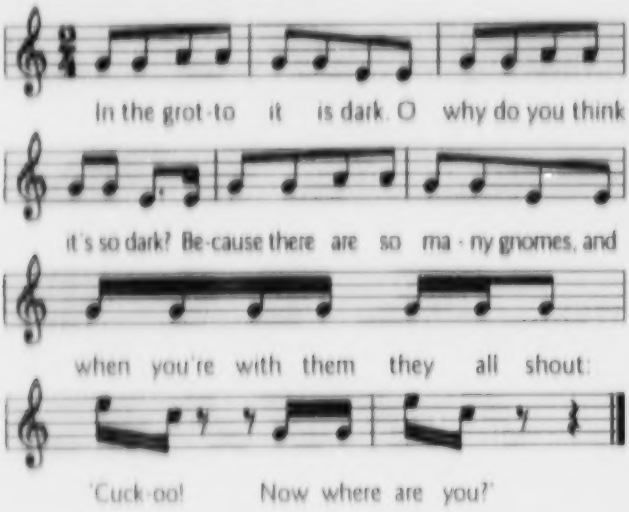
3. Down by the stream, down by the stream
   'Twas there I found my dream.
   Come here, Rosy, you are my darling.

22 In the grotto it is dark

4–6 years old

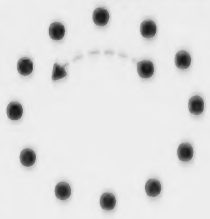


As the circle moves round, one player sits in the middle with his hands in front of his eyes. When they sing *'Cuckoo'*, the circle stands still and the children sit on their heels while the child in the middle stands up, and without looking round walks backwards until he falls on someone's lap. Then he must guess that child's name. If the blindfolded child does not guess the right name he has another go in the middle.

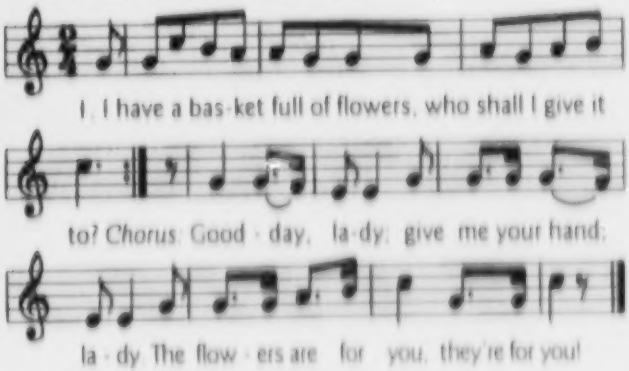

In the grot-to it is dark. O why do you think
it's so dark? Be-cause there are so ma-ny gnomes, and
when you're with them they all shout:
'Cuck-oo! Now where are you?'

23 I have a basket full of flowers

4–6 years old



One child walks round inside a circle which is standing still. He stands still when they sing *Good day, beautiful lady,* and shakes the hand of the person nearest him until the song is finished. Then the two children change places and the game starts again. In a larger circle several children can walk round at once.

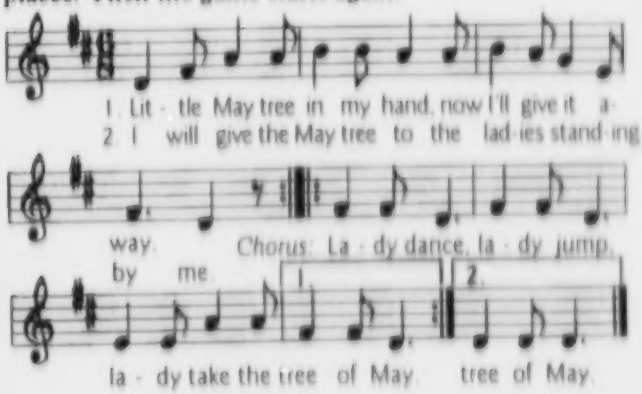

1. I have a bas-ket full of flowers, who shall I give it
to? *Chorus:* Good - day, la-dy; give me your hand;
la - dy. The flow - ers are for you, they're for you!

2. Whoever's standing next to me,
That's who I'll give them to!

24 Little May tree in my hand

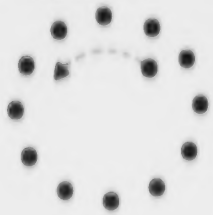
4–6 years old

The children dance round the circle hand-in-hand in time to the music. One child stands in the middle of the circle with a flowering branch in his hand and sings the first part of the song on his own. The second part, starting from *Lady dance,* is sung by the circle. Then the child gives the branch to another child and they change places. Then the game starts again.


1. Lit - tle May tree in my hand, now I'll give it a-
2. I will give the May tree to the lad-ies stand-ing
way. *Chorus:* La - dy dance, la - dy jump,
by me.
1.
2.
la - dy take the tree of May. tree of May.

25 Here's our own proud cuckoo flower

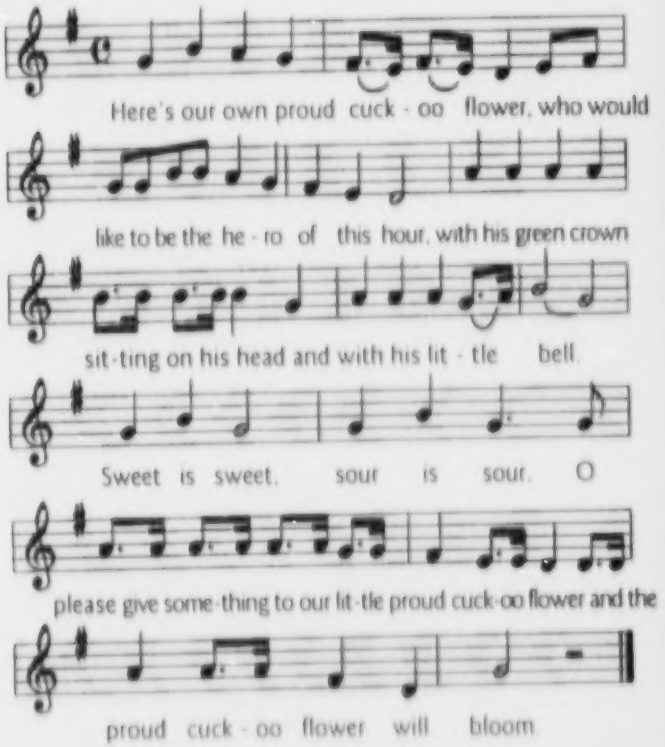
4–6 years old



The children stand in a circle with their hands by their sides. In the centre a child wearing a garland of flowers walks round with a little bell in his hand. The child in the centre shows his garland of flowers when they sing the words *With his green crown sitting on his head*, and rings the bell when they sing *And with his little bell*.

At the words *sweet is sweet*, the children in the circle clap their hands; at the words *sour is sour*, they bend over. At the last line of the song the child in the centre stands still in front of another child who is given the garland of flowers and the bell and they can start again.

As the title of this song indicates, it is sung only during the time that the cuckoo is heard (round about Whitsun). It originates in the fact that in the past a girl dressed up as a cuckoo flower was carried round house to house by a group of friends to collect goodies.


Here's our own proud cuck - oo flower, who would
like to be the he - ro of this hour, with his green crown
sit-ting on his head and with his lit - tle bell.
Sweet is sweet, sour is sour. O
please give some-thing to our lit-tle proud cuck-oo flower and the
proud cuck - oo flower will bloom.

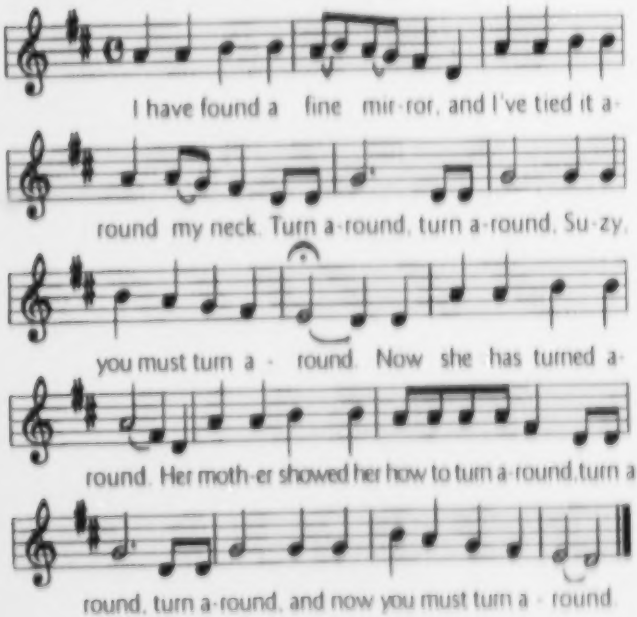
26 I have found a fine mirror

4–5 years old

This game can be played in different ways. With little children it goes as follows: The children give each other a hand and walk round the circle singing the song and facing inwards. Whenever they sing the name of one of the children (moving clockwise in order round the circle), the child whose name is called lets go of the children on either side of him, turns round facing outwards, and then takes the hands of the children next to him again. This goes on until all the children are walking round facing outwards or until all of them have turned round a second time and are once again walking round facing inwards.

5–7 years old

The following variations are possible with slightly older children. They walk round in a circle as above. One of the children walks in the opposite direction inside the circle with a little mirror round his neck. As soon as they sing the name of one of the children in the circle, the child in the middle hangs the mirror round the neck of the child whose name is called. Then they change places. This goes on until all the children have had a go.

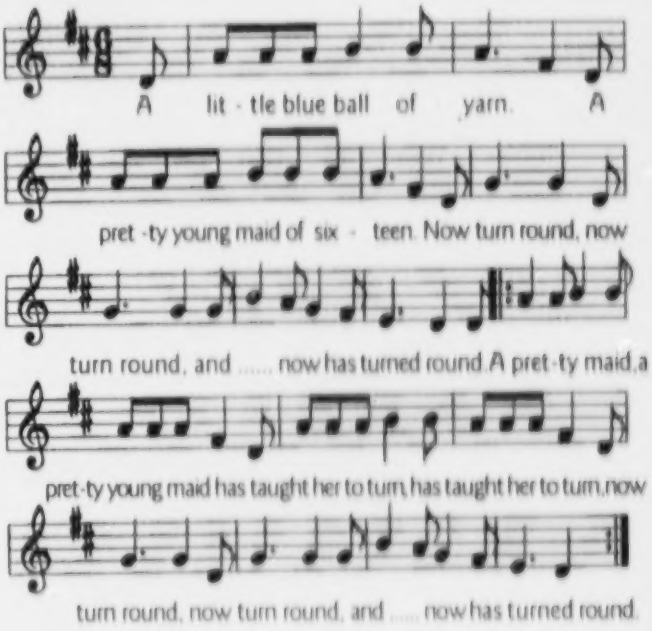

I have found a fine mir-ror, and I've tied it a-
round my neck. Turn a-round, turn a-round, Su-zy,
you must turn a - round. Now she has turned a-
round. Her moth-er showed her how to turn a-round, turn a-
round, turn a-round, and now you must turn a - round.

27 A little blue ball of yarn

4–5 years old

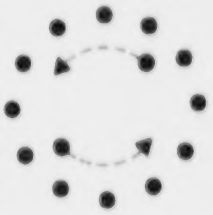
5–7 years old

This game is played in the same way as *I have found a fine mirror* (26).

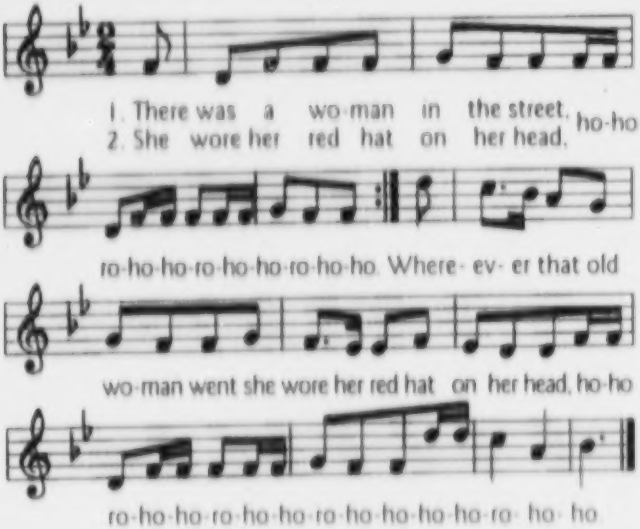

A lit - tle blue ball of yarn. A
pret -ty young maid of six - teen. Now turn round, now
turn round, and ..... now has turned round. A pret-ty maid, a
pret-ty young maid has taught her to turn, has taught her to turn, now
turn round, now turn round, and ..... now has turned round.

28 There was a woman

4–6 years old

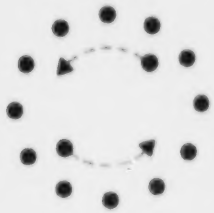


One or more children, depending on the number of children playing the game, walk around inside a circle which is standing still. At the word *ho-ho-ro*, the players stand in front of someone in the circle and jump on the spot in time to the music. The players opposite them copy these jumps. When the song goes on the players go on walking inside the circle until the next *ho-ho-ro*. This time the same actions are repeated, but after doing the jumps, the players in the centre change places with the players who were chosen in the circle.


1. There was a wo-man in the street. ho-ho-
2. She wore her red hat on her head.
ro-ho-ho-ro-ho-ho-ro-ho-ho. Where- ev- er that old
wo-man went she wore her red hat on her head, ho-ho
ro-ho-ho-ro-ho-ho-ro-ho-ho-ho-ho-ro- ho- ho

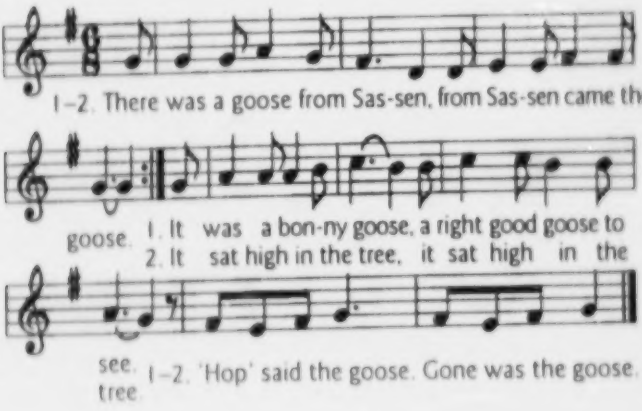
29 There was a goose

4–6 years old



The children stand still in a circle with their hands by their sides. Depending on the number of children, one or more geese walk round inside the circle. At the word *Hop*, they each stand behind one of the children in the circle, who are then pushed into the circle to be the new geese.

In this circle game there is an element of the transition to the next form of game: jumping out of the circle for a moment in anticipation of leaving the protective form of the circle behind them.

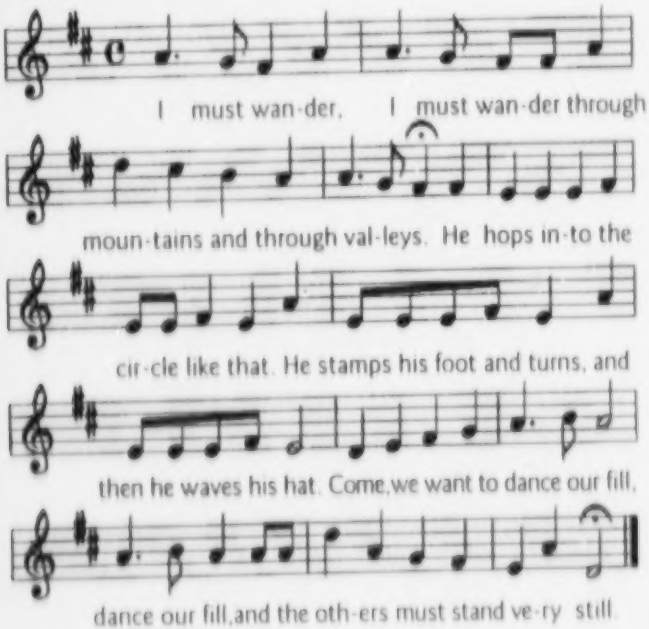

1–2. There was a goose from Sas-sen, from Sas-sen came the
goose. 1. It was a bon-ny goose, a right good goose to
2. It sat high in the tree, it sat high in the
see. 1–2. 'Hop' said the goose. Gone was the goose.
tree.

1.4 Outside the circle

30 I must wander

5–7 years old

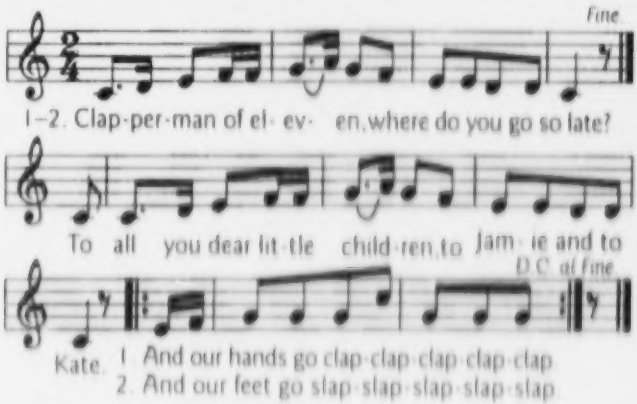
The children stand in the circle with their hands by their sides. One child walks around the circle. At the words, *He hops into the circle like that*, he jumps into the circle, waves his hat and stamps his foot. At the words, *Come, we want to dance our fill*, the child chooses someone else from the circle and they dance around together. In the next game the child who was chosen goes outside the circle.


I must wan-der, I must wan-der through
moun-tains and through val-leys. He hops in-to the
cir-cle like that. He stamps his foot and turns, and
then he waves his hat. Come,we want to dance our fill,
dance our fill,and the oth-ers must stand ve-ry still.

31 Clapperman of eleven

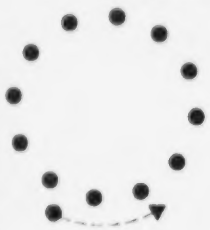
5–7 years old

The children walk round in a circle holding hands. In the centre there is one child who is the clapperman. The circle sings the first two lines of the song, and when the clapperman answers, the circle stands still. The last two lines are sung by all the children together, and the clapperman performs the related actions. When the first two lines are repeated, the circle turns round again and the clapperman chooses his successor.


Fine
1–2. Clap-per-man of el- ev- en, where do you go so late?
To all you dear lit-tle child-ren to Jam- ie and to
D.C. al Fine
Kate.
1. And our hands go clap-clap-clap-clap-clap
2. And our feet go slap-slap-slap-slap-slap

32 Drop a hanky

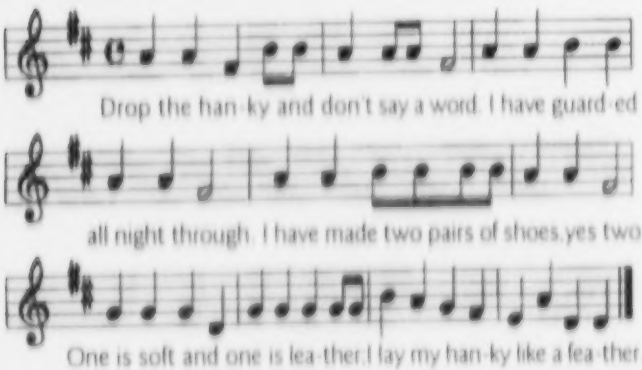
5–7 years old



The children sit in a big circle. As they sing the song, one of the children walks round the outside of the circle with a handkerchief in his hand.

As they are singing the song, the child places the hanky on the ground behind one of the children.

It is only when they have finished the song that the children in the circle can look behind them. The child who finds the hanky behind his back stands up quickly and runs after the child who dropped the hanky as quickly as possible. The latter tries to reach the space left by this child as quickly as possible and sits down. Then the next child has the hanky and the game starts from the beginning. However, if the second child chases after the first child quickly enough to touch him before he reaches the open space, he is given the hanky again and has to walk round the circle again.


Drop the han-ky and don't say a word. I have guard-ed
all night through. I have made two pairs of shoes yes two.
One is soft and one is lea-ther.I lay my han-ky like a fea-ther

33 Knock, knock little rings

5–7 years old

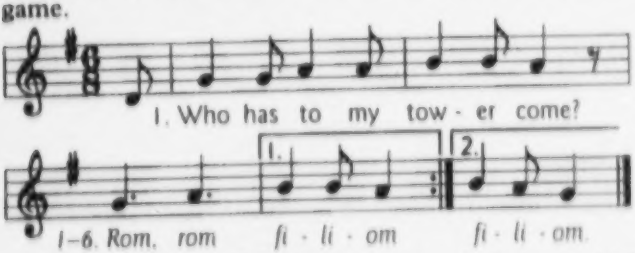
The children move round in a circle hand-in-hand. One child, Mary, is in the middle; two others walk round the outside in opposite directions. At the words *gates of Heaven*, the circle stands still and the children raise their arms so the two children outside the circle can go inside through the arches (the gates of Heaven). Then everyone starts walking again including the two children in the circle, while Mary bakes. At *A band of Angels* the circle stands still again. The two children in the circle stand in front of Mary. When they sing the words *small* and *large*, all the children make the appropriate gestures. The two children in the circle kneel in front of Mary. Mary stands up and gives the children her heavenly food. They thank her and then walk out of the circle hand in hand, waving goodbye while the other children wave them out.

Knock-knock-knock-knock,lit-tle rings,here come two child-ren,
two sweet things. Oh, give them some-thing, let them in: the
gates of Heav-en will o-pen. When Je-sus comes from
school to-day. Ma-ry bakes an ap-ple cake. A
band of an-gels makes a rug; small and large,
small and large. Be still and you will hear them sing. This
is for you. I give you this. This is for you. I
give you this. I give you this. We thank you well, o
moth-er dear, and now we go back to the earth.

34 Who has to my tower come?

5–7 years old

The circle consists of no more than eight players standing close together. One child sits in the centre of the circle, invisible because all the other children hold their hands above his head. One of the children walks around the circle. Whenever they sing *filiom*, he touches a child in the circle on the shoulder. This child must let go, and then also starts walking round the circle. When the last child in the circle has been tapped on the shoulder, the child in the centre jumps up and tries to tap one of the others, who then sits down in the centre for the next game.

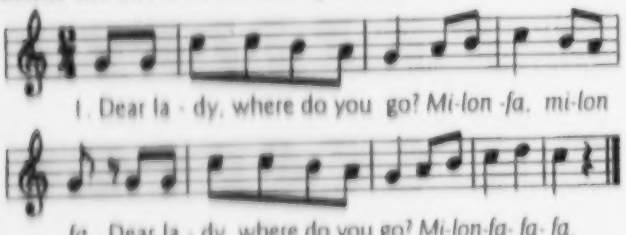


1. The purest maid of Bruges has come.
2. And may I have a little look?
3. The gate is on a sturdy hook.
4. Then may I take a board away?
5. And now I see as plain as day.

35 Dear lady, where do you go?

5–7 years old

The circle moves round hand in hand, singing the song. One child walks inside the circle and answers the questions. When he answers, the circle stands still for a minute. At the words, *And now here's my lucky friend*, the child chooses someone to change places and he walks inside the circle in the next game.



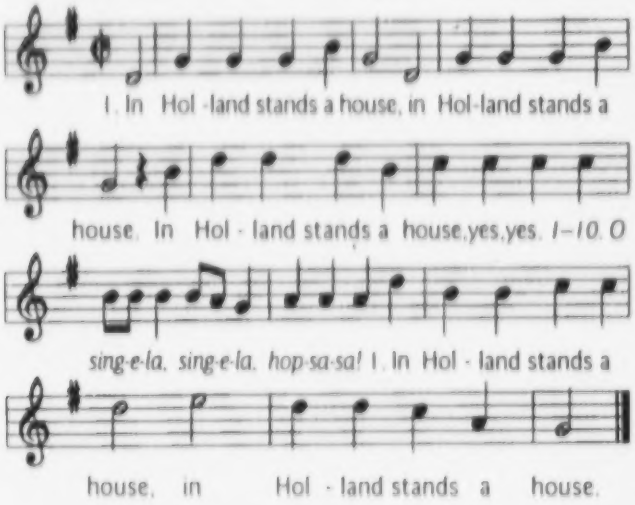
2. I go to my garden-o.
3. What will you do there today?
4. I go to pick a posy gay.
5. Where will you these flowers send?
6. I will give them to my friend.
7. And who is this lucky friend?
8. And now here's my lucky friend.

36 In Holland stands a house

5–7 years old

The circle moves round, hand-in-hand. In the second verse one of the children (the 'Lord') goes into the circle, and in the third verse he chooses a 'wife'. In the fourth he chooses a child. In the next three verses they leave the circle in the reverse order. In verses 8 and 9, the circle stands still, first to strike imaginary matches and set the house alight, then to build it up again from the ground, fist by fist. In the last verse, which is also the first verse of a new game, the circle moves round again.

This game shows how the child first gathers all the elements of security which he needs during the first period of his life around him. However, just as in real life, these havens of security are gradually put away so that his own Self becomes visible.

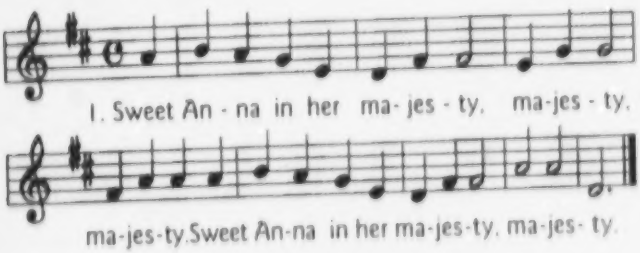

1. In Hol-land stands a house, in Hol-land stands a
house. In Hol - land stands a house, yes, yes. 1–10. O
sing-e-la, sing-e-la, hop-sa-sa! 1. In Hol - land stands a
house, in Hol - land stands a house.

2. In the house there lives a lord.
3. The lord, he takes a wife.
4. The wife, she takes a child.
5. We chase the child from home.
6. We chase the wife from home.
7. We chase the lord from home.
8. We set the house on fire.
9. We build the house again.
10. In Holland stands a house.

37 Sweet Anna in her majesty

5–7 years old

The children form a circle around Anna, who sits on her heels in the middle with her hands in front of her eyes. Frederick is outside the circle. During the first verse the circle moves round hand-in-hand. Then the circle stands still. The next verses are sung alternately by the circle and by Anna. Whenever the circle sings for Anna, all the children take one step forwards. When Anna answers, they take one step back. When the wicked Frederick arrives, they all look at him. Frederick steps into the circle, taps Anna on the shoulder and quickly leaves the circle again. At the words, *He's really dealt her quite a blow*, the children take three steps forward. In the last verse, Anna gets up laughing.

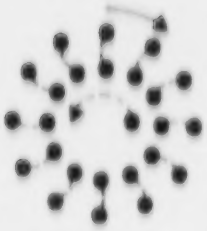


2. Why do you cry, oh do tell me? Do tell me.
3. Because tomorrow I must die, I must die.
4. Whoever can have told you so? Told you so.
5. It was the wicked Frederick, Frederick.
6. Here comes the wicked Frederick Frederick.
7. He's really dealt her quite a blow, quite a blow.
8. She isn't really dead you know, dead you know.

1.5 The circle dissolves

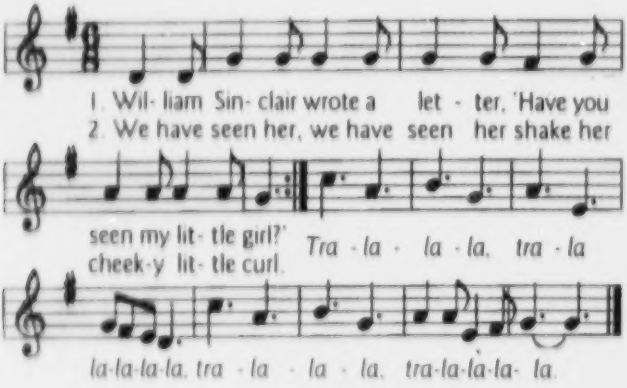
38 William Sinclair

5–7 years old



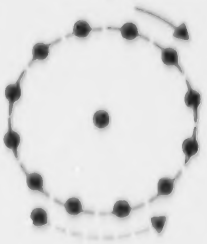
The children walk slowly round in a circle in pairs. Inside the circle, 'William Sinclair' walks round in the opposite direction. At the word *curl*, William Sinclair takes one of the children from the circle and they dance round together. All the other pairs give each other both hands and skip round on the spot. The remaining child can start the game all over again.

In this game the circle and the centre of the circle are still present but there are some pairs which are no longer so strongly linked with the circle.


1. Wil- liam Sin- clair wrote a let - ter, 'Have you
2. We have seen her, we have seen her shake her
seen my lit- tle girl?' Tra - la - la - la, tra - la
cheek-y lit- tle curl.
la-la-la-la, tra - la - la - la, tra-la-la-la- la.

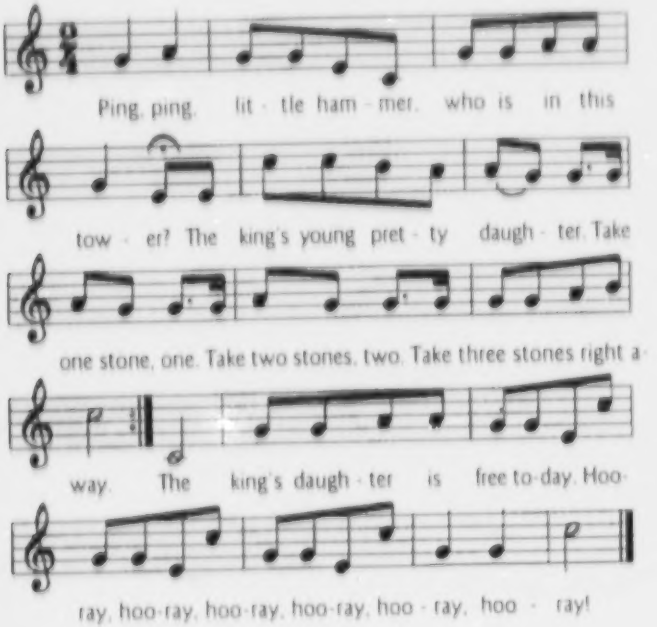
39 Ping, ping, little hammer

5–7 years old



The children walk round in a circle holding hands and singing the song. The 'King's daughter' sits in the middle. Another child walks round the outside of the circle in the opposite direction. At the words *take one stone*, the child outside the circle starts counting the children, and at *take three stones* joins on behind him. This goes on until a new circle has formed and the king's daughter has been freed. Then the children sing the final words and dance round.

This game shows how the 'tower' in which the child is locked up, is broken down brick by brick so that the world outside the tower becomes visible. Could there be a better image for symbolizing the transition which takes place in the child around the age of seven?


Ping, ping. lit - tle ham - mer. who is in this
tow - er? The king's young pret - ty daugh - ter. Take
one stone, one. Take two stones, two. Take three stones right a-
way. The king's daugh - ter is free to-day. Hoo-
ray, hoo-ray, hoo-ray, hoo-ray, hoo - ray, hoo - ray!

40 Now let us be happy together

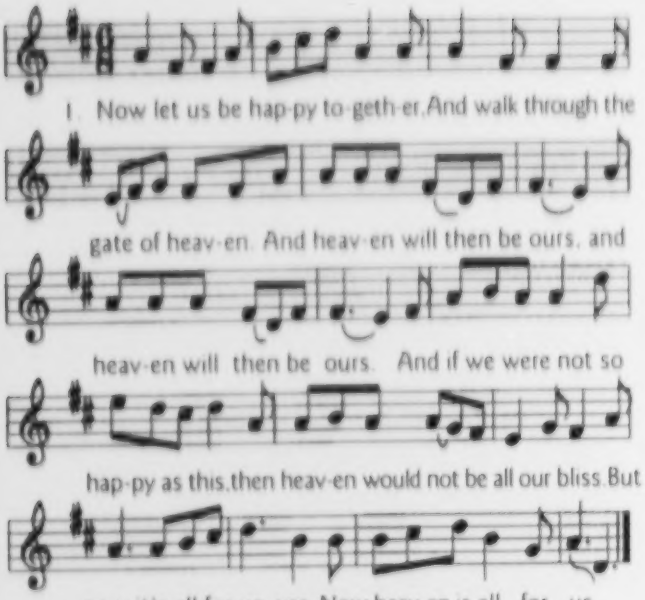
5–7 years old

There is a circle divided into pairs. At the words, *Now let us be happy together*, the children move into the centre of the circle in time to the music. At the words, *And heaven will then be ours*, they take a step backwards, singing and clapping their hands in time to the music.

At the words, *But now it's all for us*, the pairs link arms and take a turn to the right.

At the words, *Now heaven is all for us*, the pairs link arms and take a turn to the left.

When they sing *And if we were not . . .*, the circle dances round hand-in-hand. The last time they sing *us*, they put up their hands.

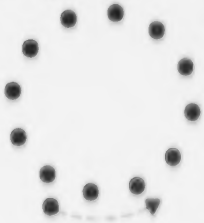

1. Now let us be hap-py to-geth-er, And walk through the
gate of heav-en. And heav-en will then be ours, and
heav-en will then be ours. And if we were not so
hap-py as this, then heav-en would not be all our bliss. But
now it's all for us, yes. Now heav-en is all for us.

2. Now let us be happy together,
And walk through the gate of heaven.
The devil is dead at last.
And heaven belongs to us.
And if we were not so happy as this,
Then heaven would not be all our bliss.
But now it's all for us, yes,
Now heaven is all for us.

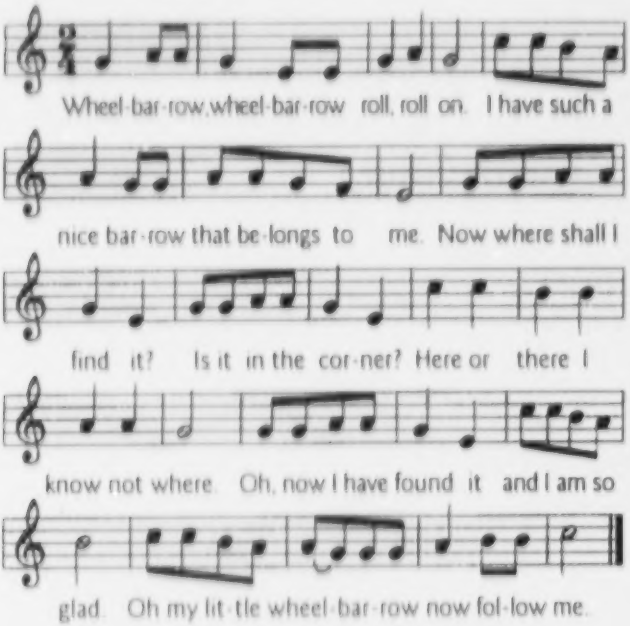
3. Now let us be happy together,
And walk through the gate of heaven.
And heaven will then be ours
And heaven will then be ours!
And if we were not so happy as this,
Then heaven would not be all our bliss.
But now it's all for us, yes,
Now heaven is all for us.

41 Wheelbarrow, wheelbarrow

5–7 years old

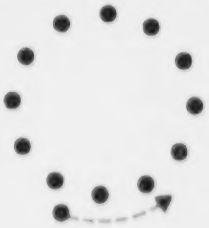


The children stand still in a circle. One child walks round the outside of the circle, and at the last words (*now follow me*), he taps on the shoulder of a child in the circle, then they walk round the circle together. They sing the song again and another child is tapped on the shoulder. This goes on until slowly but surely a new moving circle grows out of the original circle.

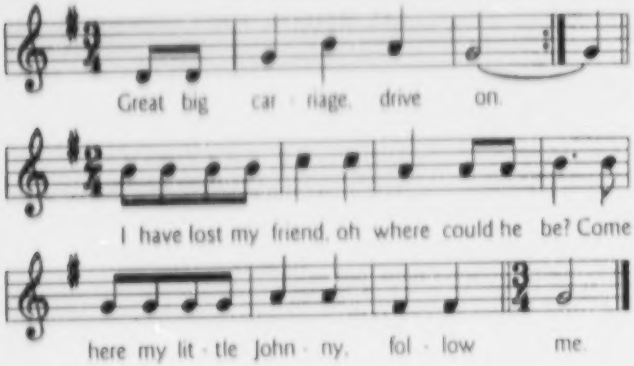

Wheel-bar-row, wheel-bar-row roll, roll on. I have such a
nice bar-row that be-longs to me. Now where shall I
find it? Is it in the cor-ner? Here or there I
know not where. Oh, now I have found it and I am so
glad. Oh my lit-tle wheel-bar-row now fol-low me.

42 Great big carriage, drive on

5–7 years old

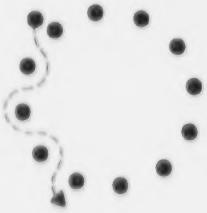


The children stand in a circle and one child walks round the outside of the circle. The circle dissolves in the same way as in *Wheelbarrow, wheelbarrow*, until there is a row of children who eventually form a new circle.

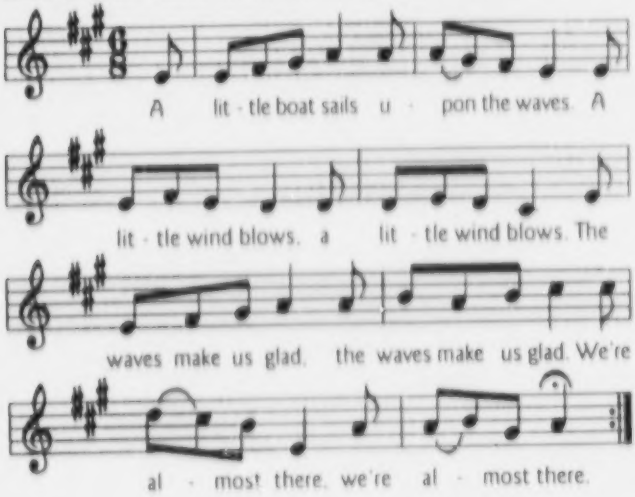


43 A little boat sails upon the waves

5–7 years old

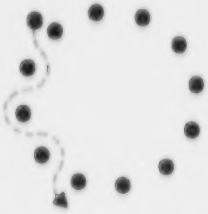


In this game the children stand in a circle with their hands by their sides, gently swaying to and fro in 6/8 time. One of the children zig-zags round the other children. He stands still at the end of the song and the child next to him starts on the next zig-zag movement.

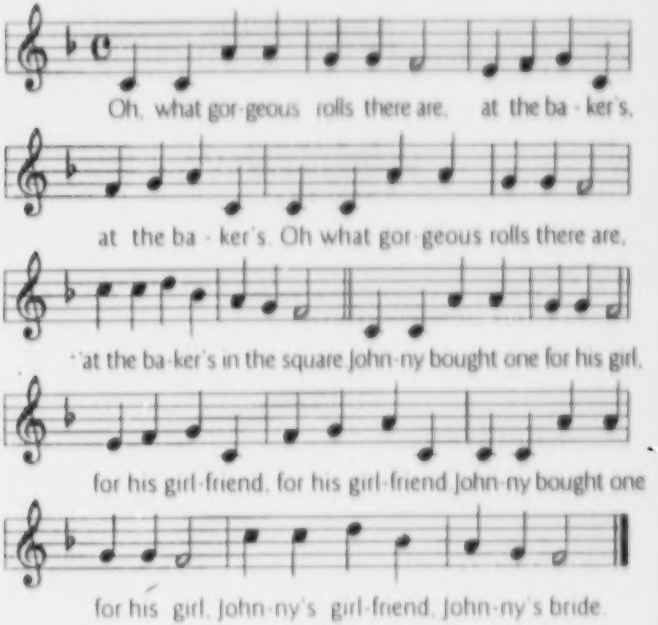

A lit - tle boat sails u - pon the waves. A
lit - tle wind blows, a lit - tle wind blows. The
waves make us glad, the waves make us glad. We're
al - most there, we're al - most there.

44 Oh, what gorgeous rolls

5–7 years old



The children stand still in a circle, forming gates with their raised hands. One child walks in and out through the gates up to the words, *in the square*. Then he walks on inside the circle and touches every other child. The last child to be touched is *Johnny's bride*. She follows him. This goes on until at the end there is a whole procession going in and out through the gates. When the children are touched, the procession remains outside the circle, so that only the child who started the game is in the circle.

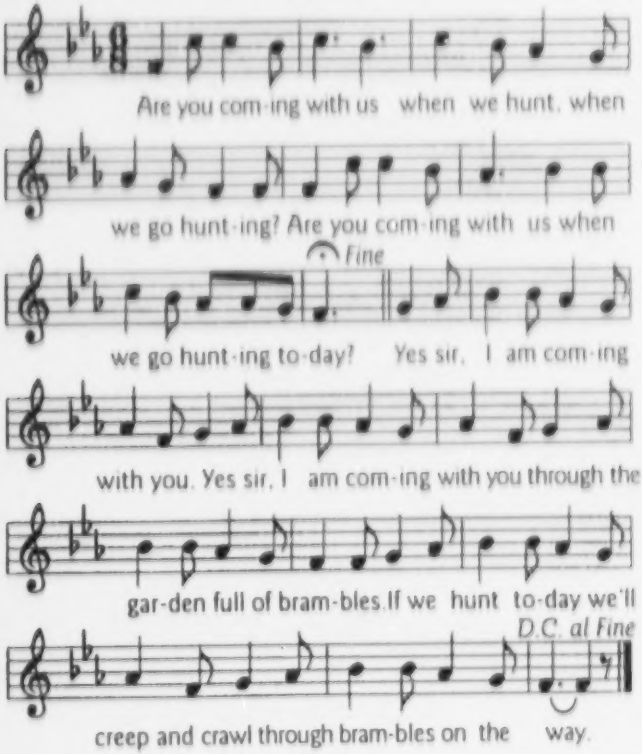

Oh, what gor-geous rolls there are, at the ba - ker's,
at the ba - ker's. Oh what gor-geous rolls there are,
at the ba-ker's in the square John-ny bought one for his girl,
for his girl-friend, for his girl-friend John-ny bought one
for his girl, John-ny's girl-friend, John-ny's bride.

45 Are you coming with us?

5–7 years old

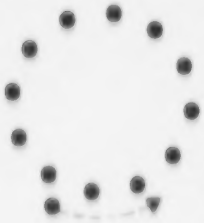
The children stand in a row in pairs holding hands so that they form a long procession. As they sing the song, the procession snakes along up to the words *Through the garden*. The first pair stand still and raise their hands to make an arch, and the other pairs walk through this. When the second pair has passed through the arch they also make an arch, and so on. When the last pair has passed through the first arch, the first pair follows them. The game can go on as long as you like; often children want to go on forever.

Variation: the second time round the pair sit on their heels. This time the other pairs have to walk over the pair sitting on their heels with their hands raised.

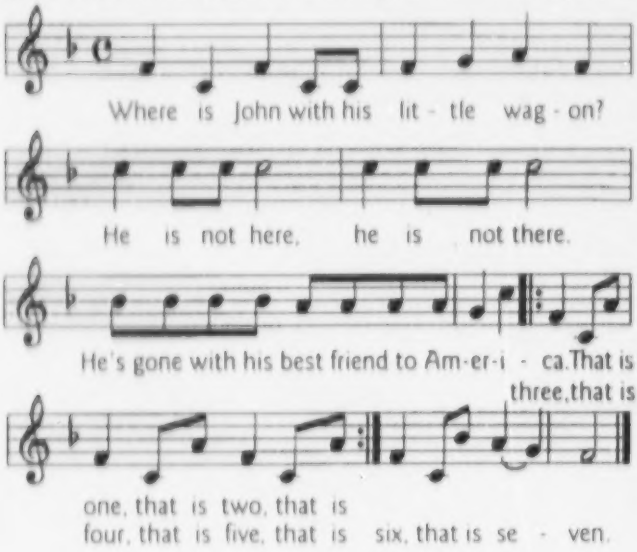

Are you com-ing with us when we hunt, when
we go hunt-ing? Are you com-ing with us when
Fine
we go hunt-ing to-day? Yes sir, I am com-ing
with you. Yes sir, I am com-ing with you through the
gar-den full of bram-bles. If we hunt to-day we'll
D.C. al Fine
creep and crawl through bram-bles on the way.

46 Where is John with his little wagon?

5–7 years old



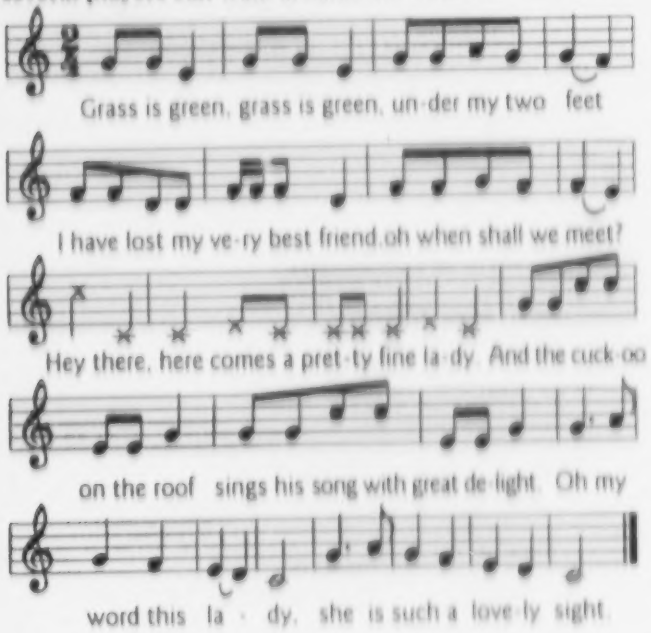
John walks round the outside of a circle in an anti-clockwise direction while the other children stand still. Every seven they count John touches someone in the circle and the person who is tapped joins John and follows him outside the circle, and John takes the 'wagon' by the left hand. Again John touches the children as they count and the seventh child is taken along in the wagon. It is only John who does the counting and touching. As the wagon becomes longer and longer, the circle becomes increasingly empty (because all the children who have not been touched at number 'seven' stay in their place). John continues touching the spaces that are left: he must keep walking in time to the music and still do the 'touching', but he must also try and walk in such a way that he really can touch someone when he gets to 'seven'. When all the children are in the wagon the last child to be chosen is the new John in the next game. If the circle is very large, there can be several Johns walking round the outside.


Where is John with his lit - tle wag - on?
He is not here, he is not there.
He's gone with his best friend to Am-er-i - ca.That is three,that is
one, that is two, that is
four, that is five, that is six, that is se - ven.

47 Grass is green

5–7 years old

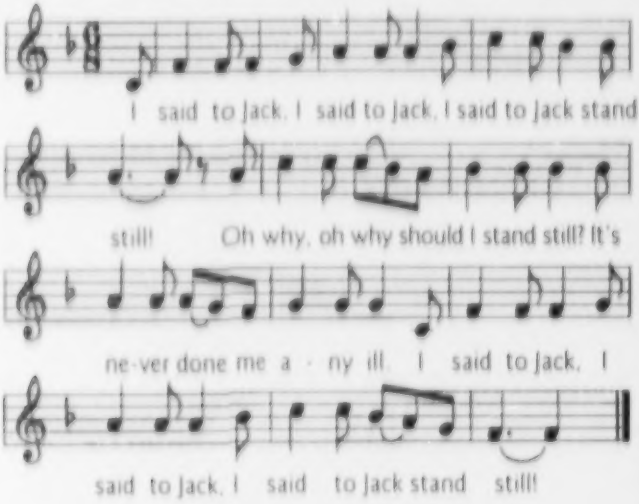
The players stand in a circle. One player walks round the outside of the circle in an anti-clockwise direction. At the words *Hey there*, he suddenly slips between two players in the circle, walks right across and out at the other side, and then goes on walking round the circle in the original direction. He starts touching every player at every syllable starting from *this*. He takes the child whom he touched at the word *this* by the left hand, and they go round the circle together. Only the child who is touched exactly on the syllable *this* joins him. All the players who are not touched remain standing in their places. Therefore the circle always stays the same size; this makes his task more difficult: he must always make sure that he is in the right place next to someone without having to walk on the spot, suddenly start running or cross the circle again. A row of players follow behind him as the circle disintegrates. If there is a large number of children several players can walk around the outside.


Grass is green, grass is green, un-der my two feet
I have lost my ve-ry best friend oh when shall we meet?
Hey there, here comes a pret-ty fine la-dy. And the cuck-oo
on the roof sings his song with great de-light. Oh my
word this la - dy, she is such a love-ly sight.

48 I said to Jack

5–7 years old

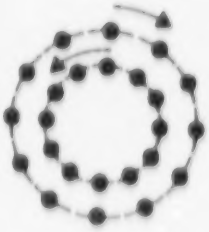
The children form pairs and walk in a long procession, one pair behind the other. The first pair winds in and out, and all the other pairs follow them. At the words, *stand still*, the first pair stands still and sits down on their heels. The other pairs raise their hands to form arches and pass over the crouching pair. At the next *stand still*, the second pair crouch down. When all the pairs have passed over, the crouching pairs join onto the back pair. Variation: As in *Are you coming with us?* the pairs can also form arches instead of crouching down, and then the other pairs can crouch down to pass through the arches.


I said to Jack, I said to Jack, I said to Jack stand
still! Oh why, oh why should I stand still? It's
ne-ver done me a - ny ill. I said to Jack, I
said to Jack, I said to Jack stand still!

49 Shall we hunt the hare today?

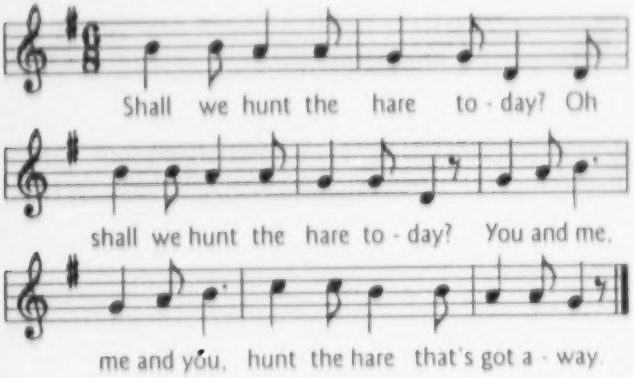
5–7 years old

A long row of pairs follow each other with the first pair weaving in and out and the next pair keeping a close eye on them. After singing the song a few times, the first pair turns round and passes through the arches formed by the other pairs. The other pairs keep walking on up to the place where the first pair turned round, and then do the same as the first pair did. When the first pair has passed through the whole tunnel they can continue weaving in and out for a few verses and then the game can start again. However, when the first pair has come out at the end of the tunnel, these two children can also form an arch over the other pairs, and then at the end continue weaving in and out.



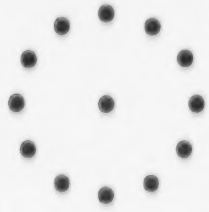
Another way of playing this game is as follows:
Two circles turn round each other in opposite directions. They stand still at the words, *You and me, me and you*, making the following gestures: at the word *you*, the children standing opposite each other give each other a hand, at the word *me* they place their hand on their own chest.

The first method of playing this game is best played in an unstructured way; the second method can be used therapeutically and is a good exercise, especially at the social level.



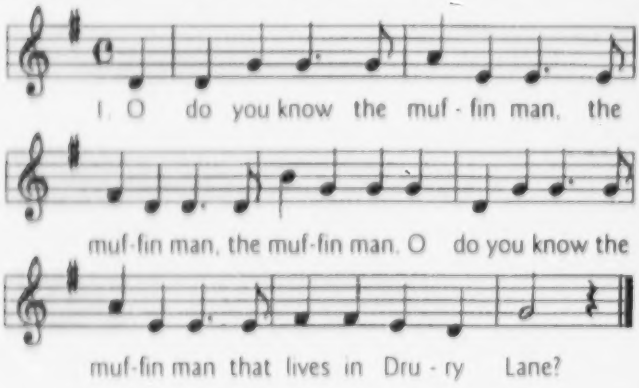
50 O do you know the muffin man?

5–7 years old



The children stand in a large circle with a player in the middle who stands in front of each of the other players in turn, asking them in the words of the song whether they know the muffin man, while he jumps up and down on the spot. The child opposite him answers him, also jumping up and down.

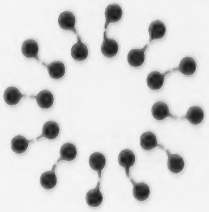
In the third verse the two players hold crossed hands and together they dance around the circle in an anti-clockwise direction. The rest of the circle clap their hands to accompany them. Then both these players choose another partner and the game starts again until the whole circle has broken up into pairs. This game works out exactly only if there are 16, 32, or 64 players. If it does not work out exactly, the players remaining at the last repetition of the last three verses must make sure that they find each other to form pairs. This game is very suitable for forming pairs in order to start another game.



2. Yes, I know the muffin man, etc.
3. We both know the muffin man, etc.

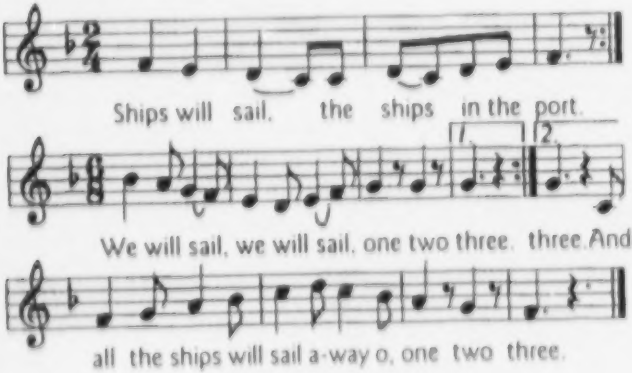
51 Ships will sail

5–7 years old



The players form a circle with pairs holding hands and standing opposite each other in such a way that the odd pairs are facing in an anti-clockwise direction while the even pairs are facing in a clockwise direction. Therefore the odd and even pairs are facing each other – the boys on the left, the girls on the right. For the first four bars all the pairs take four steps forwards and four steps backwards. At the words, *We will sail*, all the pairs move to the left, i.e., the odd pairs move towards the centre of the circle and the even pairs move outwards. At the words, *one two three*, all the pairs stand still and clap their hands three times. When this is repeated, all the pairs go back to their places and clap their hands three times again.

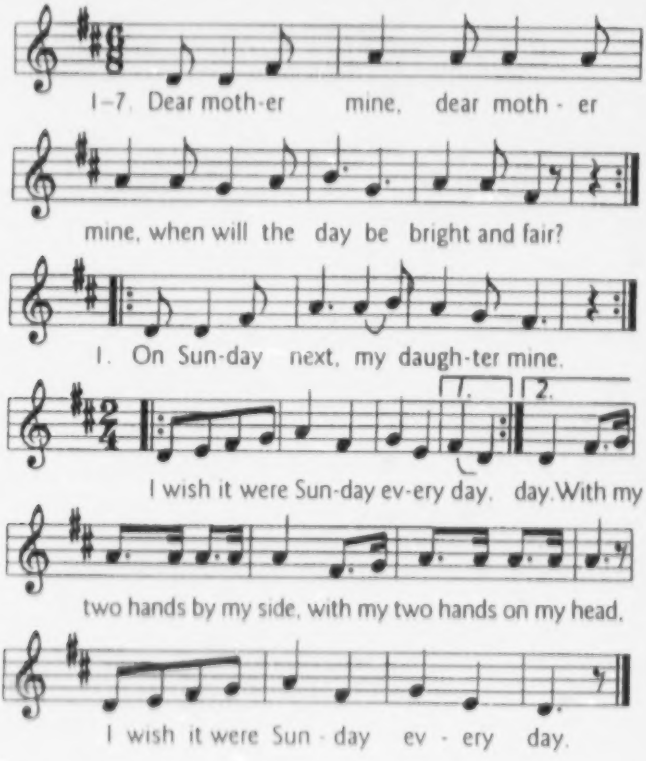
At the words *And all the ships will sail away*, the odd pairs make an arch and the other pairs pass through these arches to the next pair while the pairs making the arches also walk on to the next pair. Finally they clap hands another three times. The game goes on until every pair is back in their original place.


Ships will sail, the ships in the port.
1.
2.
We will sail, we will sail, one two three. three And
all the ships will sail a-way o, one two three.

52 Dear mother mine

5–7 years old

A child is seated on her heels in the middle of a circle moving round. This is the mother. The circle and the child in the middle take turns singing the song. The circle begins and the mother answers. At the words, *With my two hands*, the circle stands still and acts out the words of the song. During the last line, *I wish it were Sunday every day*, the children dance round on the spot. Then they form another circle and sing the same for 'Monday' and so on. Then a new mother is chosen.

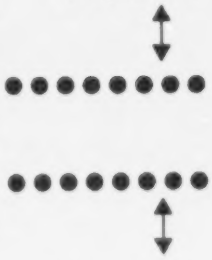

1–7. Dear moth-er mine, dear moth - er
mine, when will the day be bright and fair?
1. On Sun-day next, my daugh-ter mine.
1.
2.
I wish it were Sun-day ev-ery day. day. With my
two hands by my side, with my two hands on my head,
I wish it were Sun - day ev - ery day.

2. Monday
3. Tuesday
4. Wednesday
5. Thursday
6. Friday
7. Saturday

1.6 Games in two rows

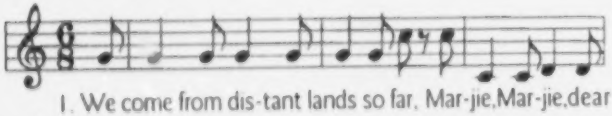
53 We come from distant lands

6–9 years old

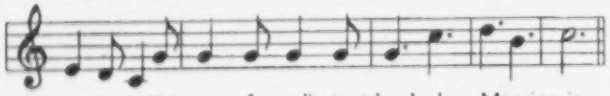


The children stand opposite each other in two lines. Line 1 sings the odd verses while moving towards line 2, which is standing still, and back again in time to the music. Then line 2 sings the even verses and moves in the same way. At the beginning of the game a child can be given the task of choosing the 'dearest Marjorie' to dance with at the end.

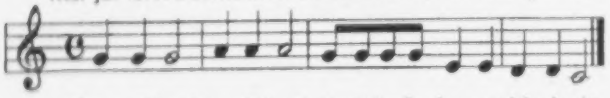
Instead of having two lines, it is also possible to have one child opposite the line so that a line eventually forms next to this child.



1. We come from dis-tant lands so far, Mar-jie, Mar-jie, dear



Mar-jor-ie. We come from dis-tant lands, dear Mar-jor-ie.



7. That will be, that will be, that will be for dear-est Mar-jor-ie.

2. Here she is, here she is, here she is,
dear Marjie, dear Marjie.

3. What have you brought along for me,
dear friend, dear friend, dear friend?

4. I've brought a basket of roses,
Marjie, dear Marjorie.

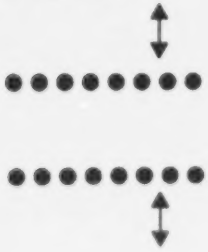
5. And who will have the roses o,
dear friend, dear, dear friend?

6. O they are for the dearest one,
Marjie, Marjie, dear Marjorie.

7. And who's the dearest one,
my friend, my friend, my friend, my friend?

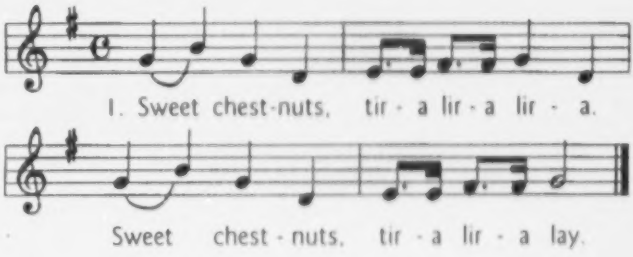
54 Sweet chestnuts

6–9 years old



This game is played in the same way as *We come from distant lands*.

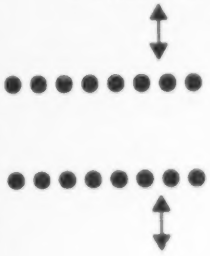
In this game the words are more suitable for the autumn, when chestnuts are also falling everywhere in nature.



2. O we are so fine,
3. And which one is mine?
4. Which one do you see?
5. It's Annie for me.
6. And what will you give?
7. An apple so gold.
8. Then come and be bold.

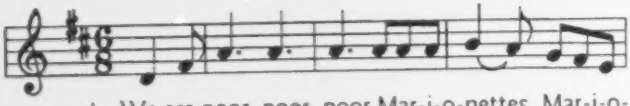
55 We are poor Marionettes

6–9 years old

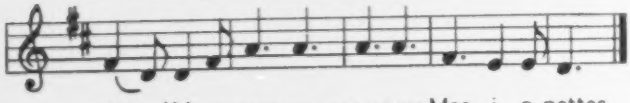


The poor Marionette is standing facing the row of rich Marionettes (no more than eight children), who are holding hands. He sings the odd verses and then walks back four bouncy steps (i.e., three ordinary steps and one closing step), towards the row, then back, then forwards and then back again. The row sings the even verses moving in the same way. From verse 7 the children 'negotiate' and the poor Marionette makes up better things as a purchase price. When he cannot think of anything else he sings verse 9. This time the row must surrender the child who is chosen who joins the poor Marionette. In this way there are more and more poor Marionettes and the first one continues to make offers and choose new children. When there is only one rich Marionette left, this one becomes the Marionette and starts the game all over again.

It is also possible to start with two rows, one row of rich Marionettes and one row of poor Marionettes. The rich Marionettes move in the same way as described above. At the end of the game, one of the rich Marionettes moves to the row of poor Marionettes and then they change over roles and the game can start all over again.



1. We are poor, poor, poor Mar-i-o-nettes, Mar-i-o-

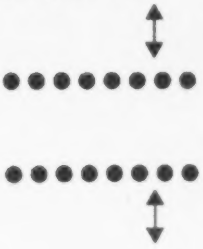


nettes. We are poor,poor,poor,poor Mar - i - o-nettes.

2. We are rich Marionettes.
3. I would like to have your daughter
4. I have no daughter I can give you.
5. But I have heard you have a daughter.
6. But my daughter's not for you.
7. But I will give her pretty clothes.
8. You cannot have her at that price.
9. Then I will give her all of heaven.
10. Then you can have her at that price.

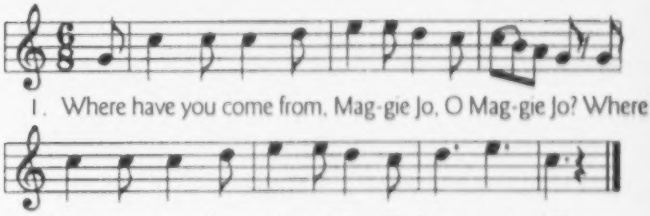
56 Maggie Jo

6–9 years old



Maggie Jo stands facing one of the players. While she sings, she takes four steps forwards and four steps backwards during the even verses. The row poses the questions in the uneven verses, also moving forwards and backwards. In verse 2 Maggie Jo chooses the player who can be the 'bell'. Maggie Jo herself completes verse 14. At the end of the last verse the 'bell' comes to Maggie Jo. Then the game starts all over again, but this time the children sing *No more than two*, instead of verse 10. Thus, when the game is repeated there is another 'bell', and so on.

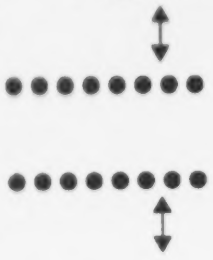
As in the game, *We are poor Marionettes*, it is also possible to play this game starting with two rows instead of one row and a single child.



2. I come from underneath the earth, underground.
3. And what did you get there, my dear, underground?
4. A basket full of roses O is what I found.
5. And who will have the roses O, the roses O?
6. O one of my best friends will have the roses O,
7. And what will we hear then, my dear, O then, my dear?
8. You'll hear the bells ring out so clear, out so clear.
9. How many bells will ring, my dear, will ring, my dear?
10. Not more than one for you to hear, for you to hear.
11. And will that clear bell have a name, O have a name?
12. The name of that clear bell will be .....
13. And what will you give for the bell, O for the bell?
14. I'll give an old sea shell, sea shell, an old sea shell.
15. O you can't have her for a shell, not for a shell.
16. O I will give you all of hell, yes, all of hell.
17. You can't have her for all of hell, for all of hell.
18. Then I will give you heaven fair, o heaven fair.
19. Then you may have the lady fair, the lady fair.

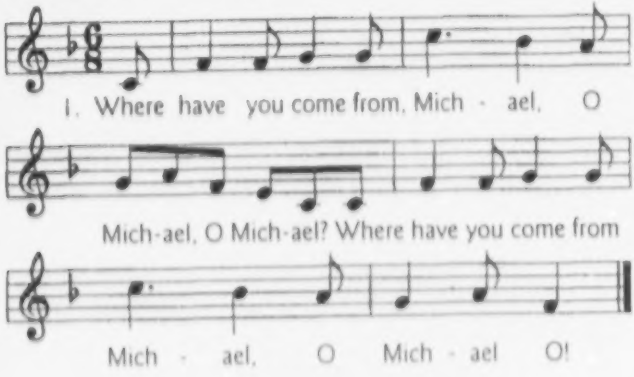
57 Where have you come from?

6–9 years old



One player stands opposite the others, who are holding hands in a row facing Michael. The row sings the uneven verses, moving six steps forwards and backwards, and Michael sings the even verses with the same movements. In verse 4 Michael thinks of something to give. In verse 13 the child chosen in verse 8 stands next to Michael. The game starts again with two Michaels. When there is only one child left in the row, he becomes the new Michael.

Like the game, *We are poor marionettes*, this game can also start with two rows.



2. I come from underground below, down below, down below.
3. And what did you find there, Michael O, Michael O?
4. I found a pot of gold down below, down below.
5. Who will you give it to, Michael O, Michael O?
6. I'll give it to my neighbour, my nearest neighbour O.
7. Who is your nearest neighbour, your neighbour O?
8. The one whom I will choose is my neighbour, neighbour O.
9. And will you ring a bell, Michael, Michael, Michael O?
10. I'll ring a bell so clear, ring a bell so clear.
11. What will you give your neighbour, what will you give her O?
12. I'll give her all of heaven, I'll give her heaven O.
13. Then you may marry her, you may marry her O.

1.7 Other forms of games

58 White swans

from 7 years old

Two children stand opposite one another holding each other's hands and forming an arch with their arms raised. They agree beforehand who will be the apple tree and who will be the pear tree, and behind which tree heaven and hell are hidden, but the other children don't know. The other children walk in a procession in a figure of eight with the crossover point under the arch. At the word, *catch*, the player walking under the arch at that point is taken prisoner. He has to choose between the apple tree and the pear tree, and stand behind the right child. In this way two rows are formed: one row in heaven (the angels), and one row in hell (the devils).

The second part of the song is sung when all the children have made a choice between the apple tree and the pear tree. The angels are gently cradled by the two children forming the arch, but the devils are fiercely shaken.

White swans and black swans, who will sail to the
ang - els' land? The ang-els' land is locked, and the
gold-en key is brok-en. O where is the lock-smith to
make a new gold key for me? O let us through, O
let us through, and the last one we will catch like this.
The ang - els will be rocked in heaven, the
ang - els will be rocked ev - ery day.
The dev - ils will be chased to hell, the
dev - ils will be chased a - way.

59 Croony Crane

from 7 years old

This circle game is played in the same way as 'White swans'.

These two games represent the child's development on earth. The golden bridge (Croony crane) is broken – this is the bridge which the child crossed to come to earth. The gateway to the 'land of angels' is closed and the key is broken. The child will have to find his own connection with the world from which he came.

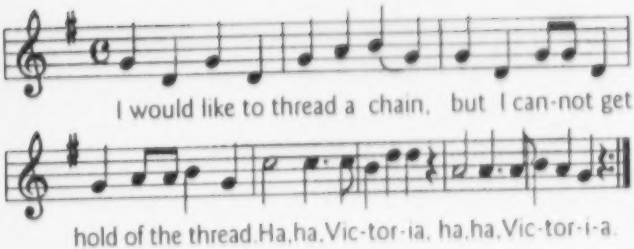
Croon-y crane, leg like cane, we will walk to the
ang - els' land? The ang-els' land is locked, and the
gold-en key is brok-en. O where is the lock-smith to
make a new gold key for me? For ang-els' land, for
dev - ils' land, then the bells will ring, cling clang.
The ang - els are car-ried through heav - en, the
ang - els will be rocked ev - ery day.
The dev - ils will be chased to hell, the
dev - ils will be chased a - way.

60 I would like to thread a chain

from 7 years old

The players stand in a long row holding hands. The first player puts his free hand up against the wall or against the tree, making an arch for the last player to go through with the whole row behind him. When they have all passed through (except for the first one), he turns round 180° without letting go of the next child's hands, so that his arms are crossed over his chest.

Then the last player moves through the arch through numbers 1 and 2. When all the players have passed through, number 2 also turns round and stands next to number 1 with his arms crossed over. This goes on until all the players are standing the other way round with their arms crossed over. Now they hold hands tightly and pull back at the same time. The circle moves in a clockwise direction and sings the end of the song. When they all pull backwards the circle breaks: that is the joke of the game, so the hands should never be held so tightly that the circle cannot break.

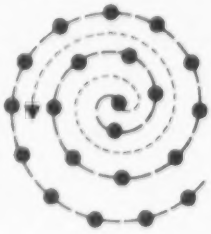


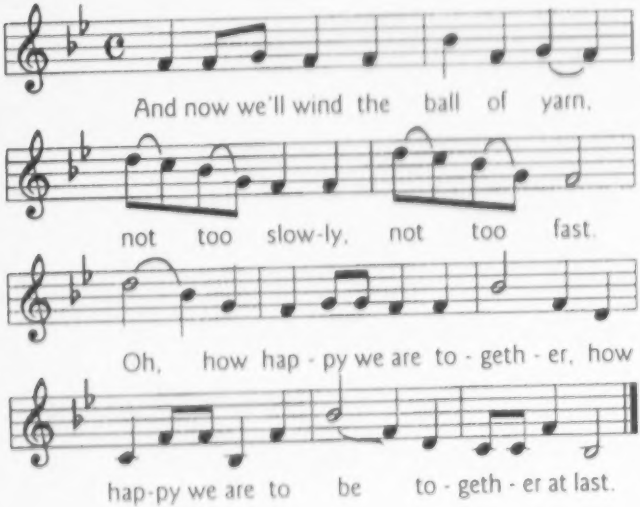
Ending:
Now my golden chain is broken,
I will put it in my pocket,
Ha, ha, Victoria! Ha, ha, Victoria!

61 And now we'll wind the ball of yarn

from 7 years old

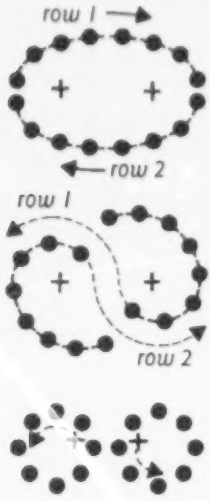
The children walk hand in hand in a spiral. The first child in the row therefore goes in first and should also be the first to walk out again by turning round in the middle and walking back.



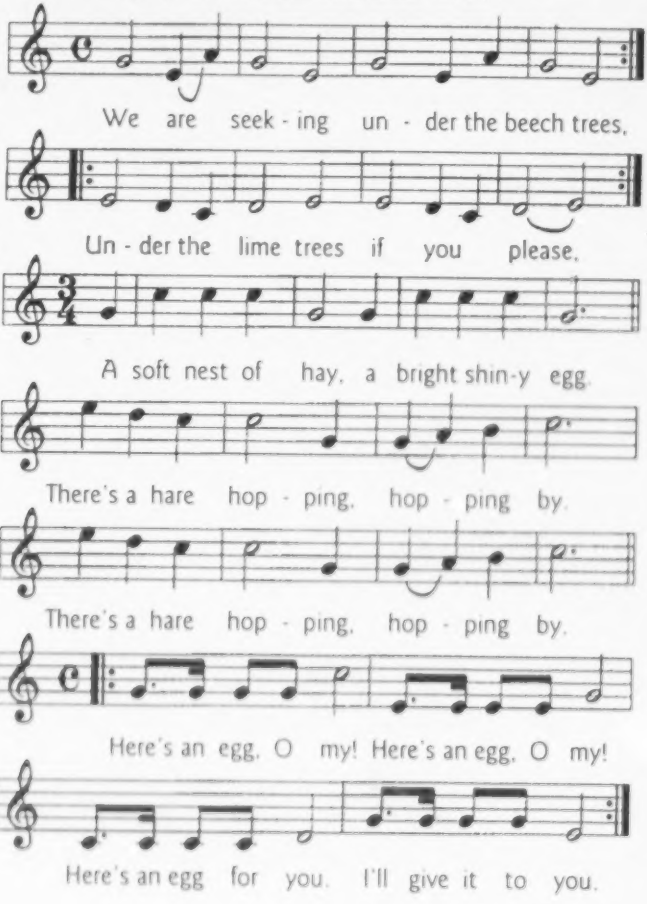

And now we'll wind the ball of yarn,
not too slow-ly, not too fast.
Oh, how hap - py we are to - geth - er, how
hap-py we are to be to - geth - er at last.

62 We are seeking

from 7 years old

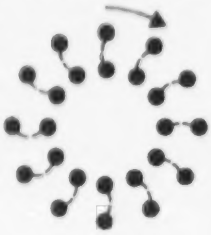


The two crosses on the diagram represent two little hares who are hidden. The children move in two rows round the hares, singing the song and walking in an elliptical shape until the word, *beech trees*, then both rows walk past each other in a figure of eight up to the word *please*. Then the two groups form two individual circles around the two hares, and at the words, *There's a hare hopping*, they start to hop round in their own little circle.

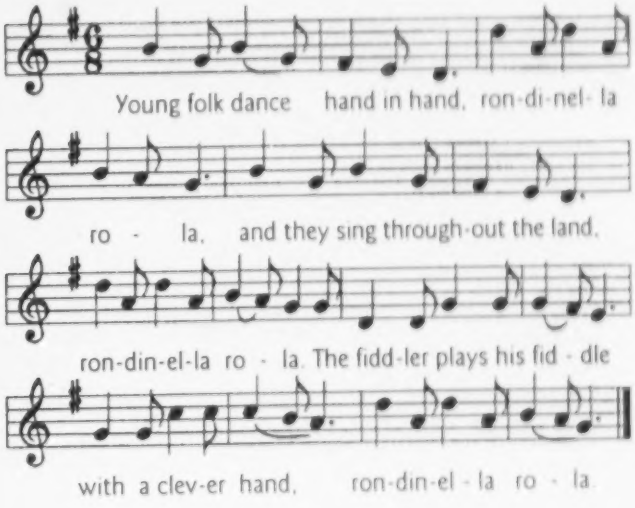

We are seek - ing un - der the beech trees,
Un - der the lime trees if you please,
A soft nest of hay, a bright shin-y egg.
There's a hare hop - ping, hop - ping by.
There's a hare hop - ping, hop - ping by.
Here's an egg, O my! Here's an egg, O my!
Here's an egg for you. I'll give it to you.

63 Rondinella

from 7 years old

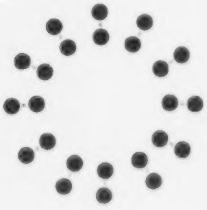


The pairs of children (with a boy on the left and a girl on the right) walk slowly round in a circle. At the words, ***Rondinella rola,*** the girl turns in front of the boy and round him to the place of the girl who was walking behind her.


Young folk dance hand in hand, ron-di-nel- la
ro - la, and they sing through-out the land,
ron-din-el-la ro - la. The fidd-ler plays his fid - dle
with a clev-er hand, ron-din-el - la ro - la

64 The cobbler's dance

from 7 years old

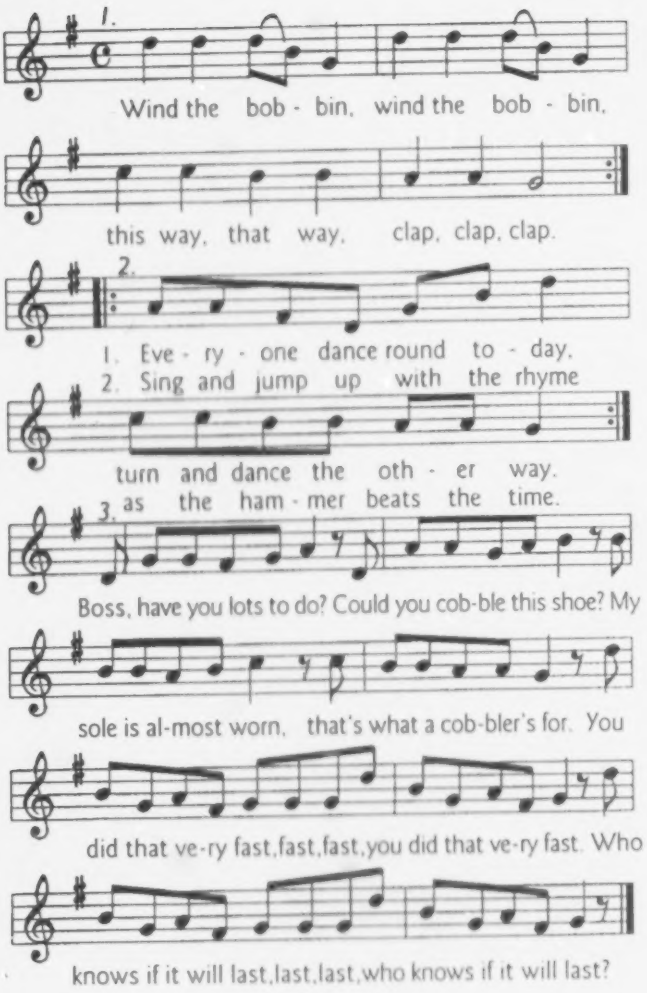


There are two circles, an inner circle and an outer circle, with the same number of children in each circle. The inner circle is made up of girls; the outer circle is made up of boys.

In the first part up to *clap, clap, clap*, the boys and girls are opposite each other and wind the bobbin with their hands.

At the words, *Everyone dance*, they take each other's right arm and swing round. When it is repeated, they take each other's left arm.

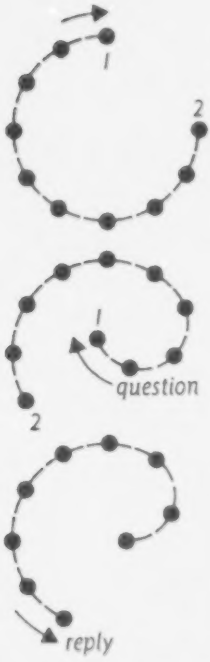
At the words, *Boss, have you lots to do?* the boys are in the inner circle and kneel down on one knee. The girls who are now in the outer circle stand with their backs to the inner circle and place a foot on the boys' knees. The boys cobble the shoe by hitting the soles of the shoe with their fist. At the words, *You did that*, the boys walk back into the outer circle, the girls back into the inner circle, and then back again back to back. When the song is repeated, the girls turn to the left and go to the next partner.


1.
Wind the bob - bin, wind the bob - bin,
this way, that way, clap, clap, clap.
2.
1. Eve - ry - one dance round to - day.
2. Sing and jump up with the rhyme
turn and dance the oth - er way.
3. as the ham - mer beats the time.
Boss, have you lots to do? Could you cob-ble this shoe? My
sole is al-most worn, that's what a cob-bler's for. You
did that ve-ry fast, fast, fast, you did that ve-ry fast. Who
knows if it will last, last, last, who knows if it will last?

65 I ride with the mail

from 7 years old

The children stand in a circle. While they are singing the song, one of the children leads the others in a large spiral. During the games of questions, the children walk in the following way: For the questions, the spiral moves inwards led by the first child; for the replies, the spiral



moves outwards led by the last child. From *Dear snail, dear snail*, the spiral turns back into a large circle.

I ride, I ride, I ride with the mail. I
ride with the snail mail; it costs not a pen - ny. I
ride, I ride, I ride with the mail.
Is the dear lit-tle snail home? She's look-ing out of the
win - dow. Won't she get wet in the rain?
No, she loves the cool drops. Does-n't the thun-der
scare her? No, she loves the big bang.
Does-n't the light-ning shock her? No, she en-
joys the light. Dear snail, dear snail, I love you.
1.
2.
I love you the ve - ry best. ve - ry best.

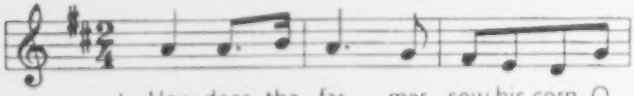
1.8 Traditional games and imitation games

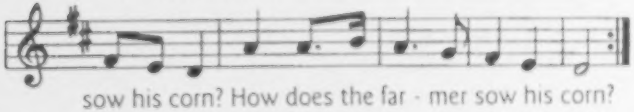
66 How does the farmer sow his corn?

5–7 years old

One child, who is the farmer, stands in the middle of the circle, which moves round hand-in-hand in time to the music. The circle sings the odd verses, and stands still at the even verses. 'The farmer' sings the first four bars of the even verses on his own and performs the movements. The other children in the circle join him in the last bars and copy the movements which 'the farmer' made.

Children like playing this traditional working game. They make the movements which farmers used to make in the past before there were all sorts of modern machines available. These archetypal gestures of sowing, mowing and so on, help the children to experience that the grain which is sown is alive, and that the bread which is our food can be baked from this grain after it has been processed in various ways, such as, mowing, binding, threshing, and so on. In this way the game instils a sense of respect in the child for the gifts of nature.

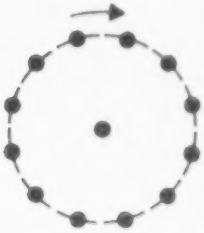




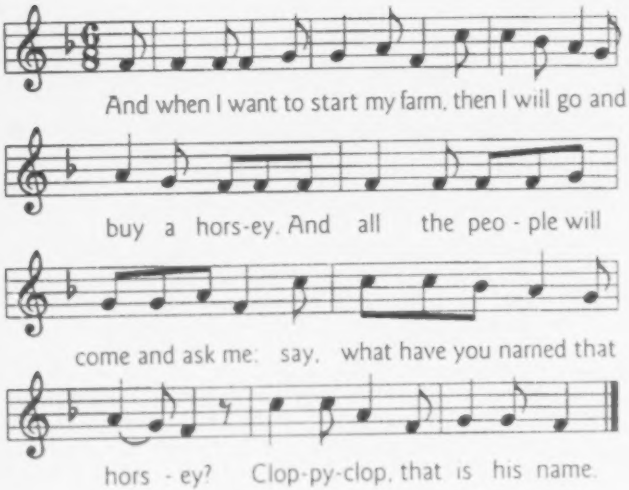
2. Here's how the farmer sows his corn.
3. How does the farmer use the scythe?
4. Here's how the farmer swings the scythe.
5. How does the farmer thresh his corn?
6. Here's how the farmer threshes corn.
7. How does the farmer bind his corn?
8. Here's how the farmer binds his corn.
9. How does the farmer winnow corn?
10. Here's how the farmer winnows corn.
11. How does the farmer bake his flour?
12. Here's how the farmer bakes his flour.
13. How does the farmer eat his corn?
14. Here's how the farmer eats his corn.
15. How does the farmer thank his corn?
16. Here's how the farmer thanks his corn.

67 And when I want to start my farm

5–7 years old



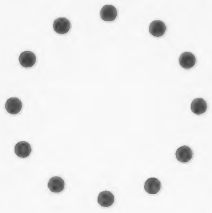
The children hold hands in a circle and walk round singing. In the first verse, one child sits in the middle of the circle (the 'horsey'). At the end of each verse another child is chosen to sit in the middle of the circle. When the names of the animals are called out, the circle stands still while the player concerned stands up. When the song is repeated the new animal is called out first and then in reverse order the names of all the other animals. If a child forgets to stand up when his animal is called out he must surrender his place to another child in the circle. When the children stand up they imitate a certain movement of the animal they are playing.


And when I want to start my farm, then I will go and
buy a hors-ey. And all the peo - ple will
come and ask me: say, what have you named that
hors - ey? Clop-py-clop, that is his name.

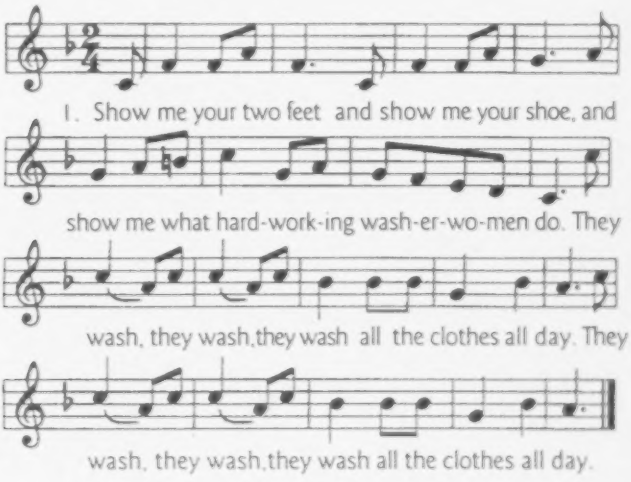
2. Then I will go and buy a cockerel,
   Cock-a-doo, that is his name.
3. Then I will go and buy a pussy,
   Scratchy claws, that is her name.
4. Then I will go and buy a doggy,
   Robby dog, that is his name.
5. Then I will go and buy a moo cow,
   Bale of straw, that is her name.
6. Then I will go and buy a pig,
   Fat and sleek, that is her name.
7. Then I will go and buy a lamb,
   Soft and sweet, that is her name.
8. Then I will go and buy a haycart,
   Loaded up, that is its name.
9. Then I will go and find a farmhand,
   Loyalty, that is his name.
10. Then I will go and find a maid,
    Honest work, that is her name.
11. Then I will go and find a wife,
    Faithfulness, that is her name.
12. Then we will have a little child,
    Beloved, that is his name.

68 The washerwomen

5–7 years old



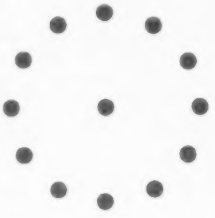
The children stand in a circle, and during the first line they alternately put their right and their left foot forward. In the second line, the circle moves around hand in hand. For the third line, the circle stands still again and this time the children do the movements described in the song.


1. Show me your two feet and show me your shoe, and
show me what hard-work-ing wash-er-wo-men do. They
wash, they wash, they wash all the clothes all day. They
wash, they wash, they wash all the clothes all day.

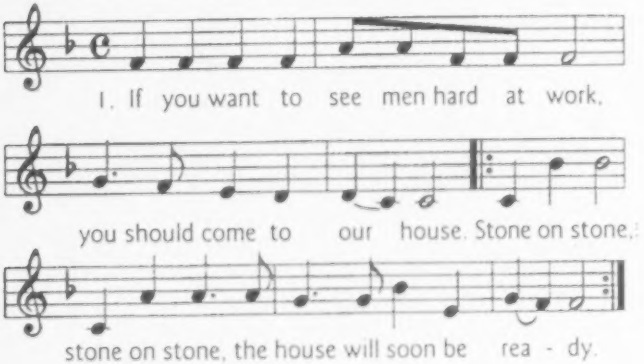
2. They rinse, they rinse, they rinse all the clothes all day.
3. They wring, they wring, they wring all the clothes all day.
4. They hang, they hang, they hang all the clothes all day.
5. They fold, they fold, they fold all the clothes all day.
6. They iron, they iron, they iron all the clothes all day.
7. They gossip, they gossip, they gossip all the day.
8. They dance, they dance, they dance on Saturday.
9. They sleep, they sleep, they sleep all through the night.

69 If you want to see men hard at work

5–7 years old



The circle stands still, holding hands. For verses 1–4, there is one child in the middle of the circle (a different child for every verse) to act out the trade. For the first four bars of every verse the circle goes round hand in hand and then it stands still. The child in the centre sings bars 5–8 and acts out the trade concerned. When the verse is repeated, the children in the circle sing along and copy the actions. For verses 5–7 there is no one in the circle. The whole group sings and acts out these verses.



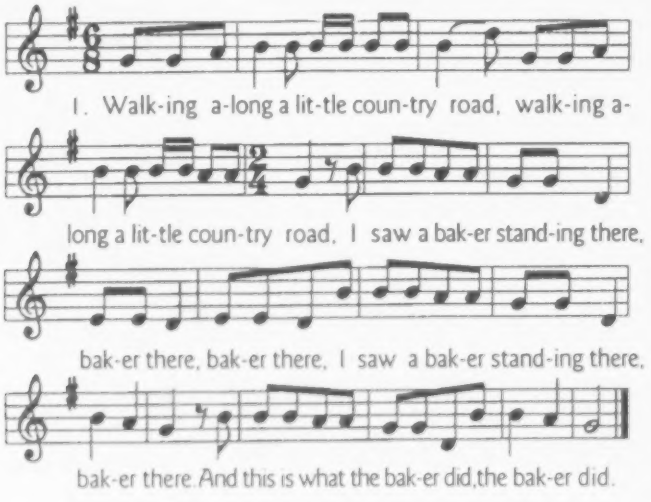
2. Let us call the carpenter now who can make our wooden door –
   Plane it well, plane it smooth, make the door quite steady.
3. Let us make the windows now, windows that are beautiful –
   One is round, one is straight, now they do look beautiful.
4. Let us call the painter now, who can paint our house for us –
   Brush it on, brush it on, the paint will make it lovely.
5. Let us stamp the ground down hard, stamp so strongly on the ground –
   Stamp down hard, stamp down hard, we will make a path right here.
6. Now we want to dig a pond, dig it deep down in the ground –
   Dig it deep, dig it deep, this is where the pond will be.
7. Now our house at last is done, we will dance together now –
   We will hop, we will sing, we will dance so happily.

70 Walking along a little country road

5–7 years old

The children hold hands in a circle and walk round singing the song. For each verse there is a different child in the middle, acting out a different trade.

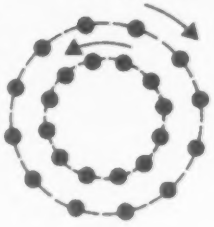
For the first *And this is what*, the child in the middle makes a gesture depicting the trade concerned. For the second *And this is what*, the circle copies the gesture.


1. Walk-ing a-long a lit-tle coun-try road, walk-ing a-
long a lit-tle coun-try road, I saw a bak-er stand-ing there,
bak-er there, bak-er there, I saw a bak-er stand-ing there,
bak-er there. And this is what the bak-er did, the bak-er did.

2. I saw a sower standing there.
3. I saw a mower standing there.
4. I saw a painter standing there.
5. I saw a mason standing there.
6. I saw a joiner standing there.
7. I saw a gardener standing there.

71 I am a strong smith

5–7 years old



A number of children stand in the middle of a large circle. They are the smiths, and they form the inner circle. The children in the inner and the outer circles walk round in opposite directions in time to the music. When the song is finished, the circles stand still. The inner circle says 'Good day, John', and takes a bow for the outer circle.

The outer circle says 'Good day, Smith', and takes a bow for the inner circle.

'Can you work, John?'

'Yes, Smith.'

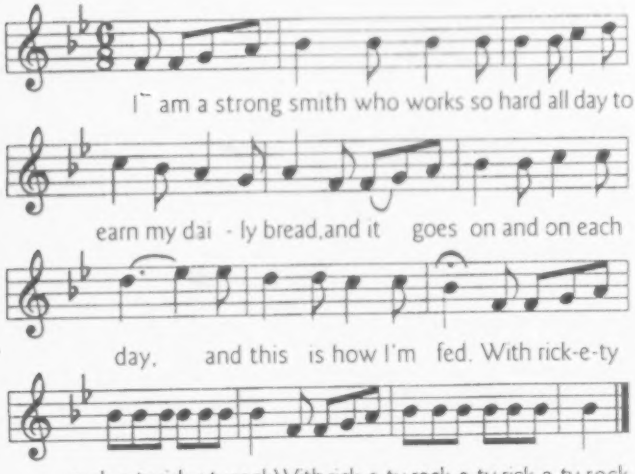
'Do you work with a hammer, just like me?' (The smith makes a hammer movement with his right hand).

'Yes, Smith.'

The two circles move round again while the children sing the song again. At the words, *Rickety, rockety*, they all stand still and make hammering gestures.

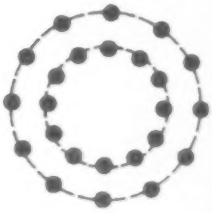
Then the dialogue is repeated, but this time with:

2. Two hammers – two hands;
3. Three hammers – two hands, right foot;
4. Four hammers – two hands, two feet;
5. Five hammers – two hands, two feet, and the head is moved up and down.


I am a strong smith who works so hard all day to
earn my dai - ly bread, and it goes on and on each
day, and this is how I'm fed. With rick-e-ty
rock-e-ty rick-e-ty rock With rick-e-ty rock-e-ty rick-e-ty rock.

72 And with our best hops

5–7 years old



In this game the girls form the inner circle, and an equal number of boys are on the outside. Both circles face inwards and hold hands. Then the two circles become intertwined as follows: The boys take a step to the right so that they are in between the girls, and then they lift their hands over the girls' heads.

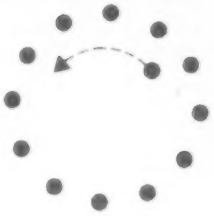
As they sing the song, the two intertwined circles move to the left. At the last line, *And all the apples fall from the tree*, the boys' arms go up and the girls quickly move one place to the left, and then the boys drop their arms again. This goes on until the girls are back in their original places. The children must not let go of each other's hands during the game.

1. And with our best hops we make good beer, and
John - ny sol - dier leaves home for war. And
all the ap-ples, all the ap-ples fall from the tree here, and
all the ap-ples fall from the tree, fall right down.

2. And with our best corn we make flour,
make good flour.
3. And with our best oats we make meal,
make good meal.
4. And with our best barley we make stew,
make good stew.
5. And with our best buckwheat we make cakes,
make good cakes.

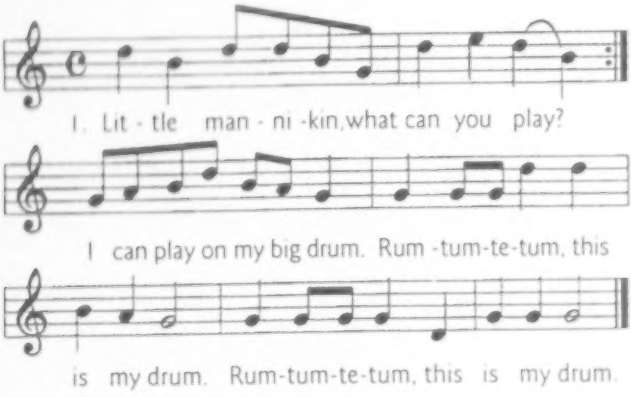
73 Little mannikin

5–7 years old

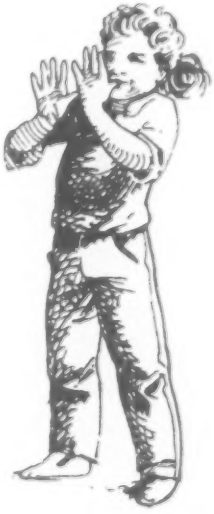


The children stand in a circle with one child in the centre. For the first two bars, the child walks round inside the circle. Then he stands still and shows the others what he can play and the circle imitates his gestures. In the next verses the new instrument is followed by the other instruments, which are repeated in reverse order so that the last two bars (*rum-tum-te-tum, this is my drum*) is the end of the song.

It is possible to choose a new child for every instrument, or this child can be chosen by the one in the middle.



2. Little mannikin, what can you play?
   I can play my silver flute.
   Flute flute de toot, this is my flute.
3. Little mannikin, what can you play?
   I can play my fiddle de.
   Fiddle de fiddle, fiddle de.
4. Little mannikin, what can you play?
   I can play my brass trumpet.
   Toot toot de toot goes my trumpet.
5. Little mannikin, what can you play?
   I can play on my sweet lute.
   Zim zimmy zim goes my sweet lute.



74 On the mount of Gloria

5–7 years old

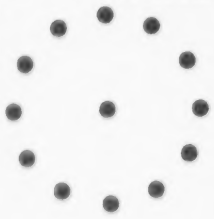
The children hold hands in a circle which moves round singing a song. One player stands in the circle and acts out the movements of the song in the second half of the song. When it is repeated, the children in the circle let go of each other's hands and copy the movements; they don't have to stand still. The player in the middle then points to someone who acts out the movements in the next verse.

On the mount of Glor-i - a, Glor-i - a, Glor-i-a,
On the mount of Glor-i-a, Glor-i-a. I. This is what the
fath - ers do, fath - ers do, fath - ers do,
this is what the fath-ers do, fath - ers do.

2. This is what the sisters do.
3. This is what the gentlemen do.
4. This is what the ladies do.
5. This is what the farmers do.
6. This is what the white knights do.

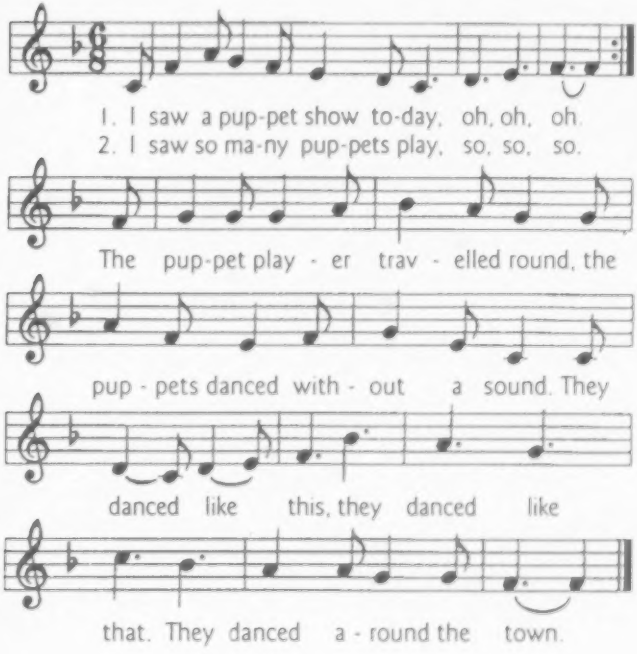
75 I saw a puppet show today

5–7 years old



One child stands in the centre of a circle that is standing still. When they sing *oh, oh, oh,* all the children show how wonderful it is to be at the puppet show. At *so, so, so,* all the children show how big the puppets are. At *They danced like this,* the child in the middle can act out a movement which the others copy. At the end, the child chooses a new player and changes places with him. Then the game begins all over again.

If we leave the children completely free to choose their actions, funny things could happen. Therefore we should help them a little. As this game is mainly about copying we could show them certain gestures such as putting hands on heads, clapping hands, stamping feet, clapping each other's hands and so on. This prevents the group from becoming restless and you will notice that the children gain a certain awareness of different parts of the body as they are playing. When the game has been played a few times in this way, it will be easier to let the children choose their own gestures next time.


1. I saw a pup-pet show to-day, oh, oh, oh.
2. I saw so ma-ny pup-pets play, so, so, so.
The pup-pet play - er trav - elled round, the
pup - pets danced with - out a sound. They
danced like this, they danced like
that. They danced a - round the town.

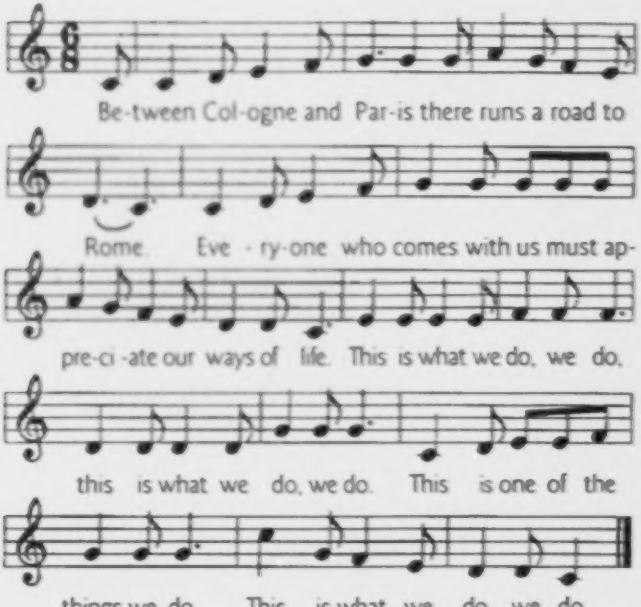
76 Between Cologne and Paris

5–7 years old

The children hold each other's hands in a circle and move round singing the song. In the middle, there is a child who makes a gesture to the words: *This is what we do*, which is then copied by the other children. At the end, the player chooses another child to go in the centre and the game starts again.

As in the last game it is a good idea if an adult shows the children the gestures first. It is also possible to arrange which gestures are made in advance, but it is important that the spontaneous element in the song is not lost.

Children subconsciously assimilate the wisdom of the words of this song. The small child's world is still safely encompassed, but he nevertheless gradually sees the road to the future looming ahead. Because every individual is different, the children can indicate their own way by making their own gestures, and if we are open to this it is possible to tell from these gestures which certainties and uncertainties the child is encountering on his path.

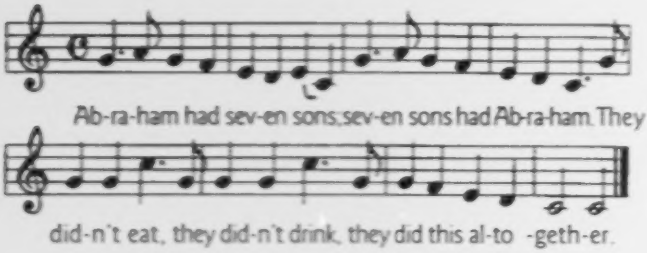

Be-tween Col-ogne and Par-is there runs a road to
Rome. Eve - ry-one who comes with us must ap-
pre-ci -ate our ways of life. This is what we do, we do,
this is what we do, we do. This is one of the
things we do. This is what we do, we do.

77 Abraham had seven sons

5–7 years old

The children hold hands to form a circle and move round singing the song. There is one child sitting in the middle. At the words, *They didn't eat, they didn't drink*, the children shake their heads. At the words, *They all went like this!* they copy the actions made by the child in the middle. Then a new child goes into the middle and the game starts all over again.

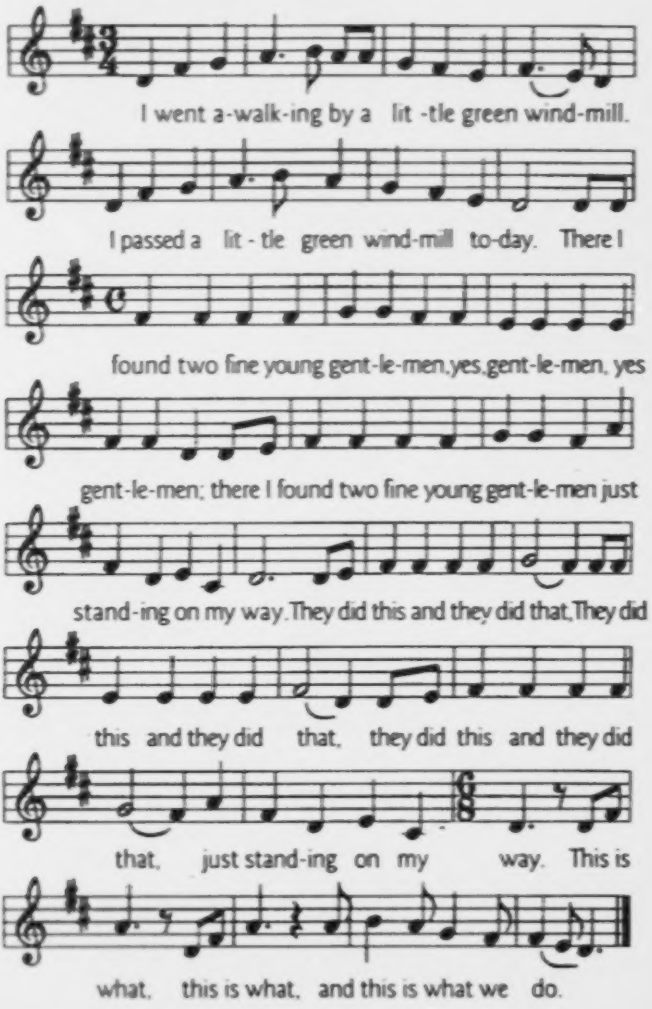
The same applies to this game as to the two previous games: first do the actions for the children, so that they will have a better idea when they have to choose the actions themselves.



78 By a little green mill

5–7 years old

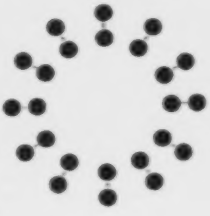
In this circle game there are two players in the centre. They are the gentlemen (or ladies, knights, farmers, washerwomen and so on): they perform the actions which are copied by the circle when they sing the words, *and this is what we do*, after first walking round in time to the music. The first eight bars of the song are fairly quick, taking one step on the first beat of every bar and one step on the first and third beat of every bar from *There I found*. In the last part of the song, which is written in 6/8 time, the circle copies the movements.


I went a-walk-ing by a lit-tle green wind-mill.
I passed a lit-tle green wind-mill to-day. There I
found two fine young gent-le-men, yes, gent-le-men, yes
gent-le-men; there I found two fine young gent-le-men just
stand-ing on my way. They did this and they did that. They did
this and they did that, they did this and they did
that, just stand-ing on my way. This is
what, this is what, and this is what we do.

1.9 Clapping games

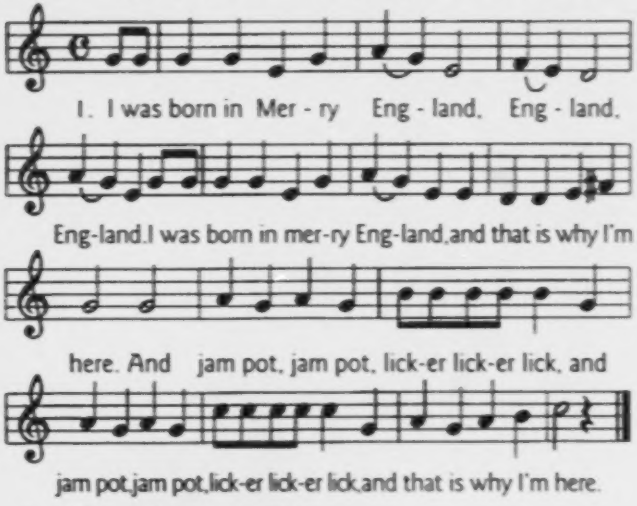
79 I was born in Merry England

from 7 years old



In this game there is an inner and an outer circle with the children standing opposite each other. They all clap hands as follows: *I*: they clap their own hands; *was*: they clap right hands together; *born*: they clap their own hands; *in*: left hands together. This is repeated up to the refrain, *Jam pot, jam pot*: clapping or hitting their thighs. *Licker, licker, lick*: clapping each other's hands three times. Then it starts all over again, clapping each other's hands at the word, *here*. The next verses follow the same pattern. After each verse the two circles can take a step to the right so that they have a new partner for each verse.

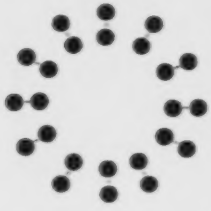
The game can also be played in such a way that the two circles first jump up and down on the spot, while the children clap their hands as though they are clashing cymbals, and then they swing round arm-in-arm at the words, *and jam pot*, or alternately clap each other's hands.


1. I was born in Mer - ry Eng - land, Eng - land,
Eng-land.I was born in mer-ry Eng-land,and that is why I'm
here. And jam pot, jam pot, lick-er lick-er lick, and
jam pot,jam pot,lick-er lick-er lick,and that is why I'm here.

2. I have no father or mother now.
3. I have no uncle or auntie now.
4. I have no nephews or nieces now.
5. I have no food and water now.
6. I have no shoes and stockings now.
7. I have no trousers and jacket now.

80 There sails a man at sea

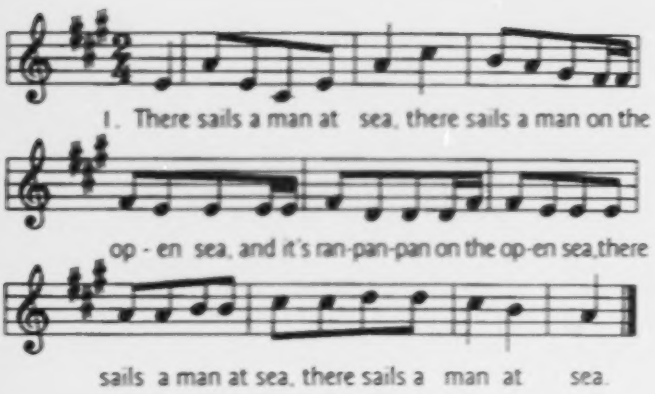
from 7 years old



This game is played with an inner circle and an outer circle. The children in the inner circle hold up their hands with the palms facing outwards. The outer circle clap their hands as follows: *There*: clap their own hands; *sails*: right hand against the partner's right hand; *a*: clap their own hands; *man*: left hand against their partner's left hand; *at*: clap their own hands. This is then repeated for the following syllables. It is only when they sing *Ran-pan-pan* and at the last *sea*, that the children hit both their partner's palms with both hands. The circles take turns to sing and clap the verses of the song.

The game can also be played in such a way that the players of both circles clap against each other's hands, i.e., so that neither merely holds up their palms; in this case, they cross clap except at *Ran-pan-pan* and *open sea*.

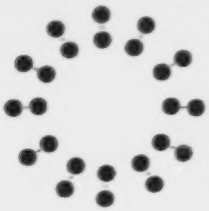
This game can also be played in rows standing opposite each other instead of in circles.


1. There sails a man at sea, there sails a man on the
op - en sea, and it's ran-pan-pan on the op-en sea,there
sails a man at sea, there sails a man at sea.

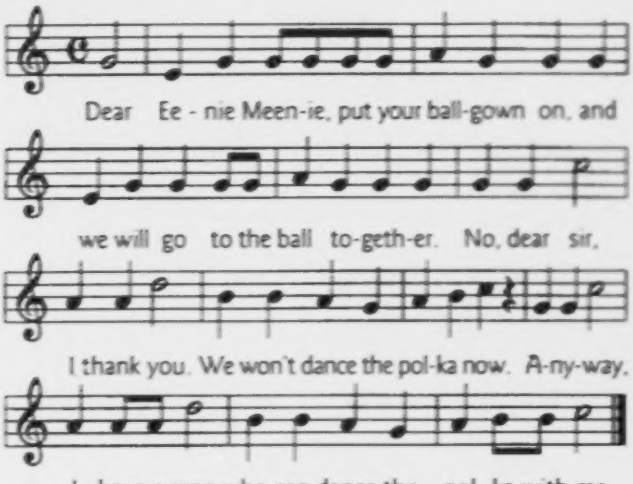
2. Why is that man at sea?
   Why is that man on the open sea?
3. He catches a big fish,
   He catches a big mussel fish.
4. What does he do with the fish?
   What does he do with the mussel fish?
5. He takes off all its skin.
   He takes off all its mussel skin,
6. What does he do with the skin?
   What does he do with the mussel skin?
7. He makes it into a purse.
   He makes it into a mussel purse,
8. What does he do with the purse?
   What does he do with the mussel purse?
9. He fills it up with coins.
   He fills it up with mussel coins,
10. What does he do with the coins?
    What does he do with the mussel coins?
11. The coins become a child.
    The coins become a mussel child,
12. What does he do with the child?
    What does he do with the mussel child?
13. He sends the child to school.
    He sends the child to mussel school,
14. What does the child learn at school.
    What does he learn at the mussel school?
15. He learns his ABC,
    He learns his AB mussel C.

81 Dear Eenie Meenie

from 7 years old

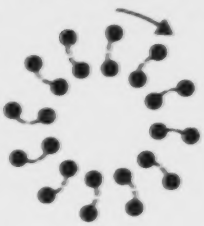


The same arrangement as for *I was born in Merry England*. *Dear*: children clapping their own hands; *Eenie*: they clap right hands together; *nie*: they clap their own hands; *Meenie*: they clap left hands together; *put your*: clapping their own hands; *ball*: clap under the raised knee; *gown*: tap their own shoulders with two hands; *on*: slap their own thighs. This is repeated alternating the right and left knee.

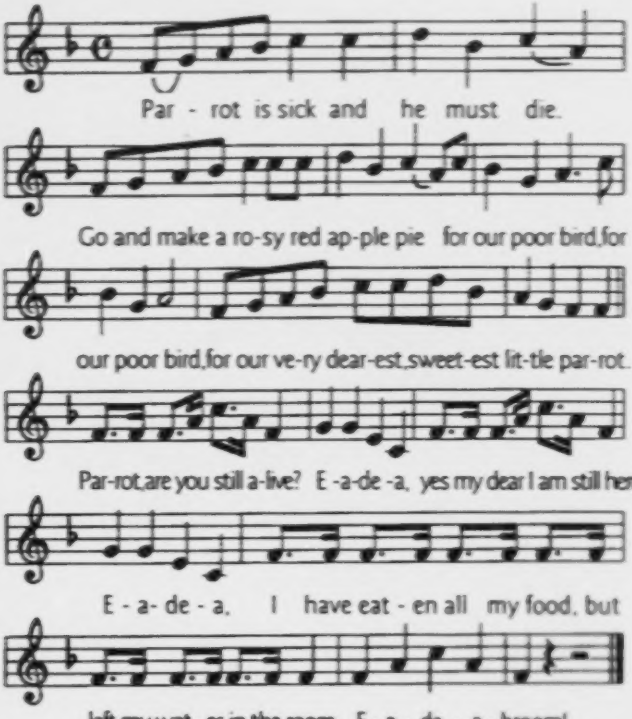

Dear Ee - nie Meen-ie, put your ball-gown on, and
we will go to the ball to-geth-er. No, dear sir,
I thank you. We won't dance the pol-ka now. A-ny-way,
I have a man who can dance the pol -ka with me.

82 The parrot is sick

from 7 years old

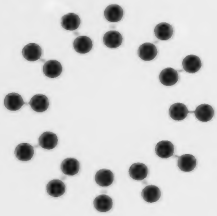


This song is often used as an introduction to the next clapping song, *Parrot are you still alive?* The combination is then played as follows. The players walk round in a circle in pairs holding hands while they sing: *the parrot is sick*. At the last note, the circle stands still and the boys move into the inner circle opposite the girls. Then they do the clapping song, *Parrot are you still alive?* For *Parrot*, they clap their own hands; *are you*, right hands together; *still a*, clap their own hands; *live*, left hands together; *E-a*, successively touch their own shoulders with their own hands and pull on their own skirt (or trousers); *de-a*, the same thing is repeated; *yes my dear, I am still here*, as for the beginning; *broom*: punch each other gently in the stomach with the fist. Then the players in the outer circle take one step to the right, so that they can start the game again with the player from the inner circle who was first walking in front of them.


Par - rot is sick and he must die.
Go and make a ro-sy red ap-ple pie for our poor bird,for
our poor bird,for our ve-ry dear-est,sweet-est lit-tle par-rot.
Par-rot,are you still a-live? E -a-de -a, yes my dear I am still here.
E - a- de - a, I have eat - en all my food, but
left my wat - er in the room. E - a - de - a - broom!

83 Parrot are you still alive?

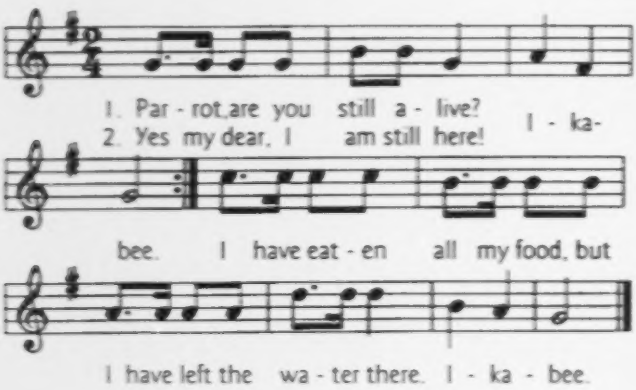
from 7 years old



There are two ways of playing this game:

As a *clapping game*; the same arrangement as *I was born in Merry England*. *Parrot*: the child claps his own hands; *are you*: right hands together; *still a*: clap your own hands; *live*, clap left hands together. For *I*, right hands together (with a big swing round); *ka*, left hands together (with another big swing around); *bee*: two hands against the partner's palms. *Yes my dear, I am still here! Ikabee*, the movements above are repeated. For *I have eaten all my food*, they cross clap twice. The same movements are done for the last four bars as for bars 1–4.

It can also be played as a *ball song*: as the ball is in the air (up and down or against a wall and back) the following movements are made successively by the player: 1. Clap hands in front; 2. Clap hands behind you; 3. Clap hands under the left knee; 4. Clap hands under the right knee. This can be combined with turning right round on the spot.

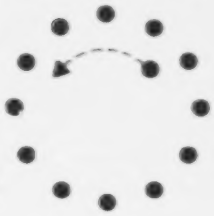

1. Par - rot, are you still a - live?
2. Yes my dear, I am still here!
I - ka-
bee. I have eat - en all my food, but
I have left the wa - ter there. I - ka - bee.

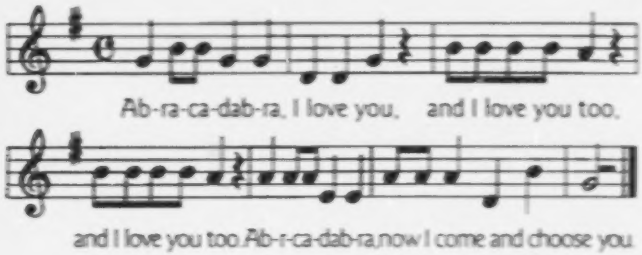
1.10 Counting rhymes

84 Abracadabra, I love you

from 4 years old

A jolly counting rhyme, in which one player goes round the circle and touches another player on every beat. The player who is touched at the last syllable of the song is out. The last child to remain is the winner, and is 'It' in the next game.

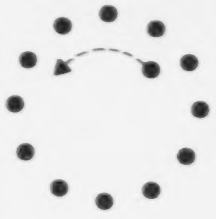


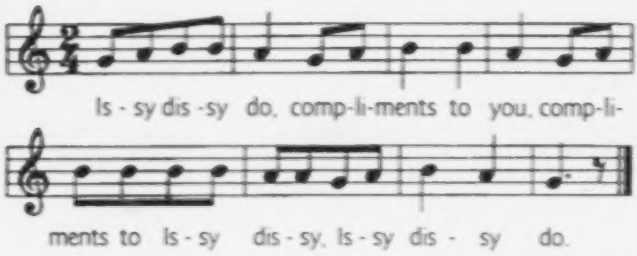


85 Issy dissy do

from 4 years old

This game is played in the same way as *Abracadabra*.

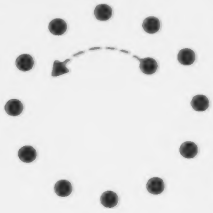


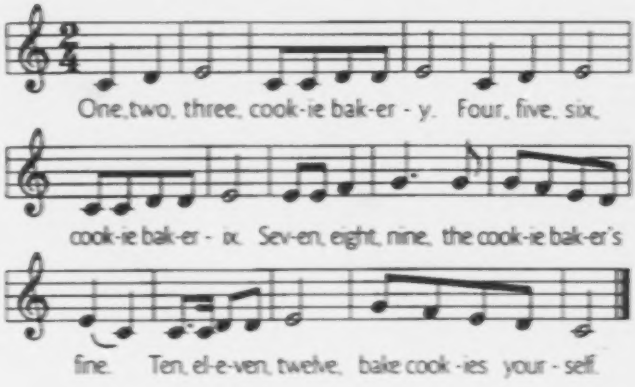


86 One, two, three

from 4 years old

This game is played in the same way as *Abracadabra*.



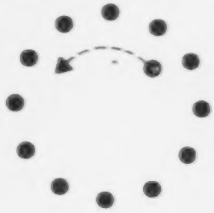

One, two, three, cook-ie bak-er - y. Four, five, six,
cook-ie bak-er - s. Sev-en, eight, nine, the cook-ie bak-er's
fine. Ten, el-e-ven, twelve, bake cook-ies your - self.

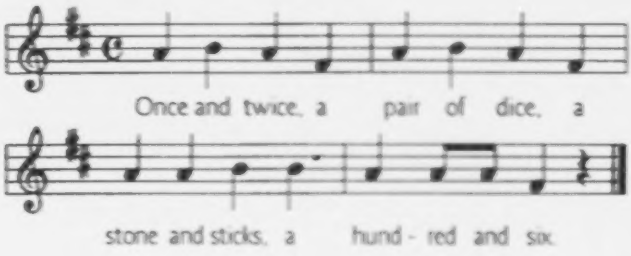
87 Once and twice

from 4 years old

This game is also played in the same way as the previous three games.

Toddlers like to count on their fingers so that one finger disappears for every count.

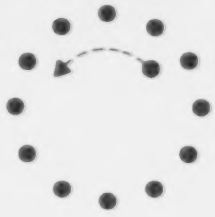


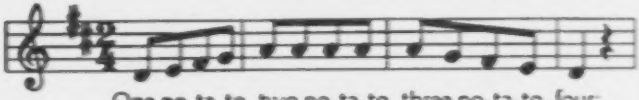


88 One potato, two potato

from 4 years old

The children stand in a circle and hold up both their fists. The child who is counting, touches all the fists with his right fist. At the words *four* and *more*, the fists which have been touched disappear. The fist which is left over is 'It', and can take a turn in the centre counting all the fists.



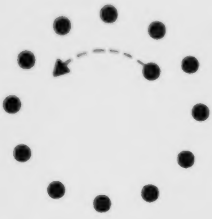


One po-ta-to, two po-ta-to, three po-ta-to, four;

we will load the far-mer's wa-gon, then we'll load some more.

89 Arabina, Katarina

from 4 years old

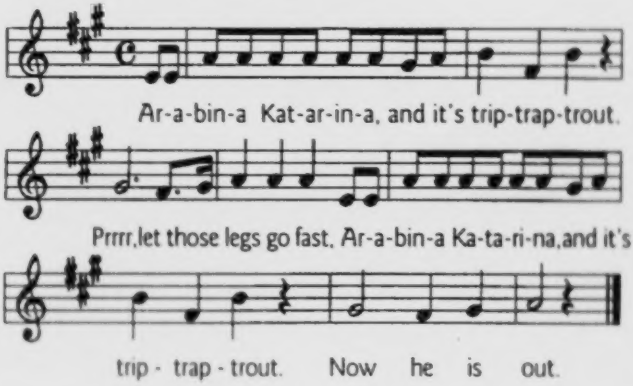


This game can be played in different ways. Little children can simply walk around in a circle in time to the music and start walking faster when they go: *prrrr*.

When it is used as a counting game, one player goes round the circle patting everyone on the chest. At the word *out*, the person who is patted on the chest is pushed backwards and is not 'It', then the counting goes on with the remaining children, and the last one is 'It' in the next game.

The third way of playing this game is as follows: One child goes round the circle patting a player at every accented syllable. He starts walking faster when they go: *prrr*, and then goes more slowly again at the word, *Arabina*. The player who is patted this time at the word *out*, follows the first counter, walking slowly when he walks slowly and running when he goes faster.

This goes on until enough players have been counted to play the next game to be chosen.

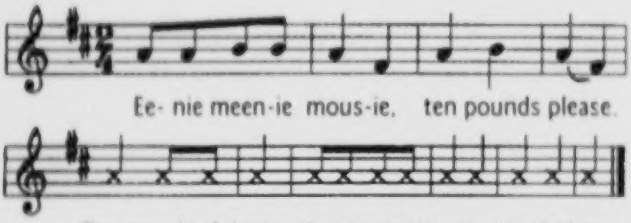

Ar-a-bin-a Kat-ar-in-a, and it's trip-trap-trout.
Prrrr,let those legs go fast, Ar-a-bin-a Ka-ta-ri-na,and it's
trip - trap - trout. Now he is out.

90 Eenie meenie mousie

from 4 years old

This well-known counting game can also be played as follows by slightly older children:

The players stand in a circle holding hands. One child is blindfolded and stands in the centre of the circle, holding a stick in his hands. He is called 'Eenie meenie mousie'. The circle turns round in a clockwise direction. The players sing the song and at the end of the last line, they all stand still. The blindfolded 'Eenie meenie mousie' points to one of the children standing in the circle. He steps forwards and takes hold of the other end of the stick. Everyone has to be very quiet. Eenie meenie mousie asks him three questions which he must answer. The player who gives the answers can change his voice in such a way that Eenie meenie mousie cannot recognize him. But if he succeeds in guessing who it is they change places and the game is repeated with a new Eenie meenie mousie.



Part 2:
Games with movements for schoolchildren

2.1 Introduction

The group of traditional and new games with movements compiled here reveals how games can affect a child's emotional life. I did not consider it necessary to include types of games which have special physiological benefits, i.e., games which are based on stimulating physical strength. For me, the only important question is whether the games are able to stimulate the imagination and generate excitement and interest.

Adopting this point of view, the games were subdivided according to age. The table below shows what every child should ideally be presented with, at eight different stages:

7 years old – singing and imitation games
8 years old – question and answer games
9 years old – mocking games
10 years old – practice games
11 years old – aiming and target games
12 years old – running, throwing and catching games
13 years old – batting games
14 years old and above – competitive games

Obviously the categories overlap, and many games can be played at an earlier or even at a later age. Nevertheless, it is clear that it is important to take notice of a particular emphasis which reveals a development from naivete to individuality, and which is clearly expressed in the subdivision shown above.

On the other hand, there are also many other games which are hardly linked to a particular age at all. These are primarily the games included in Part 3 of this book in the chapter, 'Activity games': skipping, ball games, hopping, swinging, stilt-walking and so on.

In addition, there are also the blind man's buff games, dexterity games, competitions, races, games for two people, and games for entertainment, which are all included in Part 3. Valuable and practical suggestions are given for every situation in which children want to play a game.

I deliberately decided not to compile an exhaustive list of play material in order to retain a clear picture of what is necessary and important for the child. Anyone who is

seriously interested in the games collected in this book will find that they essentially contain everything on offer in the literature on games. In many cases I also refer to the origin and basic idea behind a particular game to make it easier for you to think of your own variations and create new types of games.

In general, the rules of the games are kept as simple as possible so that the idea behind the game is quite clear. Depending on the circumstances, it is therefore possible to work out the rules yourself, as you think fit.

All the games known by names such as *Tag*, *Catch me if you can* and so on are particularly popular during the first half of the second seven year period. In fact, from the age of seven to ten, i.e., in school years 3–6, all the movement games are basically geared to catching other children. What does this mean when we look at the nature of the child? In order to understand why this type of game is so popular with children, we must try to place ourselves in the situation in which the child's soul finds itself at the beginning in the first year of school.

In the introduction to Part 1 of this book we saw that up to the age of seven the child still has a strong link with the depths of existence, and thrives best when true religion, wisdom and respect for creation are present in his environment. Fairytales and circle and singing games are a reflection of a universal wisdom and the harmony of infinite space.

However, the child must free himself from this world to arrive at true self-realization. In a sense he must be awoken, to be awake and find himself. From being asleep,the soul has to achieve a sort of consciousness. He no longer wants to assimilate the world around him, but wishes to express the entire extent of the soul in images, sounds or movement. Beauty and ugliness, truth and untruth, interest and boredom, dexterity and clumsiness, tenderness and emotional strength, softness and roughness, strength and weakness, courage and cowardice – these are all qualities which the child wants to experience. The whole panorama of his soul is spread out in front of him asking to be explored. Qualities which are related to the soul appeal to the heart of children from the age of seven to fourteen. However, they do not want to examine these qualities from outside, but experience them inwardly so that they are felt through and through with heart and soul.

There is a strange development in that to some extent the child becomes receptive to a counter image. He looks for an opponent, a figure which embodies the qualities which he does not wish for himself. This figure appears in many different guises, as a wild animal, Aquarius, a fox, a wolf, a bear, a robber and so on. Each of these figures reveals an inner correspondence to the child because his soul is interested in the forces of which the above-mentioned figure represent a sort of counter image. Teachers must take into account the reality of the space of the child's soul which contains forces with which the child's soul is in contact. If he does not take these things into account, he will not understand the child's reactions, and certainly not the reactions in games.

When a child is caught, he is out. In a game, this simple logic has a very mysterious significance, for the soul does not permit any blemishes. When one is touched by base things, one is banished from heaven. The catcher is at a different level from the children being chased. He is driven by his desires, while the runners are still in the area of unconcerned happiness, undirected desires and simple joie de vivre. His world is a world of unbroken life forces. However, the child has to descend the path to the depths step by step. He exchanges his childlike joy for a consciousness of his own personality, losing heaven and gaining the earth.

True games are a source of health in which the child's soul is repeatedly submerged, if he is not to miss out on the most valuable things. However, this is not the only requirement. In order to build up and play games and activities which are close to real life, it is important to have a thorough knowledge of the child's essential core, on the one hand, and the moral value of the game, relating to the particular stage of the child's development, on the other. The metamorphoses in the child's development sometimes require one thing, sometimes another. We should not lose sight of the child and his experiences of the world around him. *In themselves, games are worthless if they are not played at the right time and with the appropriate spiritual attitude.*

Broadly speaking, the period which is suitable for games of movement is up to the age of twenty-one, or, in a narrower sense, the period between seven and fourteen. It is the two years in the middle of this period, i.e., between the ages of ten and eleven, that reveal the strongest intensity of movement. Reality and imagina-

tion, movement and spontaneity, mobility and the joy of life are all combined at this age in a here and now which is never again achieved in later years. From this peak the game diminishes in both directions. Before the age of seven the organizing strength of the intellectual processes which build up the body, are operative. The forces going back to life before birth are still active at this stage, bearing the stamp of the past. After the age of fourteen the will becomes the decisive and stimulating force. Games contain an element which has not been surrendered, driving the will towards chaos. Young people should now be offered the opportunity of arranging the chaotic forces and giving them form in a new and personal way in these games. This activity contains an element aimed at the future. Until the age of seven, the games played by the child are not experienced by the self; they are like a dream of man expressing an archetypal symbolism. The sun, the wind and the rain play a part in these games, the leaves on the trees are companions, the animals are brothers, the stars are dwellings, and everything lives together, for each other, and side by side. There is no individual existence, the child does not live his own life, but is assimilated in a greater all-encompassing whole.

Things change during the period from seven to fourteen. This period is characterized by a process of unparalleled drama. The child, who until then had little consciousness of himself, starts to experience himself as an individual with his own personality and as a separate person. He tears himself away from the great cycle and founds his own small cycle. This process is complete by about the age of fourteen, but it does not take place in a smooth and flexible way. It is an exciting event which contains a great deal of counter movement and elements of conflict.

With regard to the games of movement, I would like to note two of these elements of form here: from the age of seven to ten there is the activity involved in games of tag; from the age of ten to fourteen, the activity of throwing. Both these activities help young people to develop as individuals. Up to the age of ten a child does not yet have a real relationship to targeted throwing. But with the awakening of the individual intellect, there is a process of analysis which has a physical equivalent in targeted throwing. Up to the age of ten a child avoids this but after this period he has a goal. He runs away from

the person who is 'It', because he feels that he is 'It' himself, meaning that he should catch or chase the others.

This process of becoming separate from the larger unity takes place in four clearly distinct stages. The process starts at the age of seven, and it is then consolidated in four further stages, leading to an experience of the self, an existence separate from others. The process is complete by the age of fourteen. Below I will briefly try to describe the separate stages of this process.

Seven years old

The child still needs the support of structured movement, i.e., circle games, but he already sees in himself the organizing force of his own dynamic strength, so that it is no longer necessary for adults to perform activities for him. Although he still needs the old forms, he also wants to add something of himself. At this age, circle games and singing games are still very important, but at the same time they form a transition to a new stage.

Eight years old

At this age, words play an important role in the form of question and answer games. Like light and shade, there are two opposing principles: the bad wolf, the fox, the hawk, on the one hand, and the sheep, geese, hens and chickens, on the other. At this stage, desire contrasts with innocence. This polarity and its unremitting consequences reflect the tragedy of the animal world. The eight-year-old child experiences the echoes of this archetypal problem in his soul. He can penetrate the depths where man and animal speak a common language and where there are no clear divisions between them. In his games the child tries to enter these problems and resolve them in his own way. In this way he creates order in his own inner world. Those things which animals cannot achieve – for tenderness and ferocity are two irreconcilable opposites in the animal kingdom – can germinate in the child in an initial preparation for what is later transformed into spiritual strength.

Nine years old

During this period, an element of mockery is predominant in games. The child sharply observes what people are doing and how they do it. Mocking verses are appropriate at this stage. The child is looking behind the wings of existence and sees that adults are not gods, but can have all sorts of faults. The smith, the cobbler, the baker, or anyone else, is defined by what he does, and is therefore a special aspect of the human condition. However, the child also clearly feels that there must be a whole person behind the activities of any individual. The emperor, king, nobleman, citizen, farmer and beggar are merely roles which people must play in life and with which it is not possible to identify fundamentally, because the personality is more than this. An inner sense of security makes the child feel superior to these individual types; for example, he can torment the miller until the miller becomes irritated. He does not do this from any malevolence, but because he has a distinctive dislike of anything that is too one-sided. A sort of element of freedom is planted in the child during this period in a particular way and the more he is confronted with one-sidedness, the more clearly he will reveal his originality.

Ten years old

This is the age when children really start to enjoy the rough and tumble of play fighting. Children who are not allowed to express this side of themselves can become secretive pharisees or moralizing prigs. They have hardly any experience of what it means to act, driven by the excessive forces of life. But it is at this stage that the child is preparing for something which results in decisive and overwhelming change. His impulsiveness incorporates elements of discussion; his spontaneity assimilates aspects of the shadowy side of intellectual experience. As long as the child's thoughts were still connected with his life forces, the child was full of life and movement. However, he now starts to take pleasure in his own thoughts, and in his own imagination. What was a single entity before this, has now developed into a twofold entity; the intellect has awakened, and this takes the child into the realm of egotism with all its psychological

attributes such as cunning, despondency, greed, slowness, cruelty, and so on.

One game which takes this fact into account in a unique way is *Archetypal Bear* (113) or *Bearskins*. This last name is a better one because there is a bear-like quality or something which has not been released in everyone in a psychological sense, though this element wishes to shed its old skin one day to reveal the prince inside. In general, this problem remains deeply concealed in the subconscious, but the wisdom of the game is precisely that it reveals such deeper layers. In the tenth year of life the human soul is chained to the passions for the first time and therefore comes closer to the symbolic figures such as the Archetypal Bear, the Seven Sleeper, Aquarius, etc. Using these figures in a game is simply a way for the child to encounter his own self. Once the teacher understands this, he will certainly no longer think that a running game is merely a running game, that the name is irrelevant, and that the main thing is that the child moves around. This is not the case, and the name is certainly important because it relates to a spiritual reality which is very familiar to the child. It is only in this way that the right atmosphere can be evoked in the game.

Eleven years old

At this age, the game of catch is accompanied by a throwing action. One game that is an example of this is *Hunter Ball* (146). These names should not be interpreted too literally. The hunter actually represents the intellectual principle as such. Every thought relates to one aspect of the world content; it is focused, as it were, on something special, and this disrupts the unity of existence. This sort of activity is also described as an analytical activity. Analytical thought begins at the age of eleven, and schoolchildren discover a very human relationship with this aspect when they practise aiming at and hitting a target in this way. The hare in the game represents a stage which has to be overcome.

The nature of games of tag also changes at this stage. The child no longer simply runs away, but tries to stand up to his opponent. There is an opportunity to free himself or others. Before the age of eleven, this idea is barely relevant, because it requires a certain level of development of the personality which has not yet been

achieved. It is only at this stage that the shackling of the soul and physical processes engender the need and the concept of freeing others in this way by a transformation process of spatial events. Before this time there was not yet any reason to do this.

Twelve years old

The games played at this age are characterized by skill and agility: skilfully catching and throwing, skilfully passing a ball, skilfully running and shooting the ball. At the age of twelve the child wants to relate intensely to spatial matters. Two typical examples of this are *Quick Run!* (150) and *Target ball* (152). The first game is a type of tag; the second is entirely focused on hitting the target. As a pure running game, *Quick Run* affects the life force in a healthy and stimulating way. The many different situations in the game, the flowing nature of the movements, and the fact that it is possible to gain new life or the right to catch others in the home base have an extremely stimulating effect on the player. In contrast, *Target Ball* has more effect on the feelings and emotions. Children play this game as a sort of battle for existence, and they are actually fighting to the last, participating passionately in every stage of the game. The pure skill developed by the child in this game or similar games benefits his self-confidence and helps to build up his young personality in a way which should not be underestimated. He acquires a sense of his own worth when he realizes that he is in control of his limbs.

There is nothing worse for a child than a tacit confession: it makes you a stranger to yourself. You don't know what to do with yourself, and your body becomes a burden to you.

Thirteen years old

This age is characterized by the activity of running. Not simply running for the sake of it, but, for example, running as in a game of rounders. You run to a base, and back again. *Softball* (165), *Fireball* (164), as well as cricket, fall in this category. When the child bats the ball into the air he is able to reach his goal unhampered, and in the first instance there is absolutely no danger of being stumped.

We proceeded on the assumption that the ball is related to the intellectual processes. So what does it mean when the ball is hit into the air with a bat so that it eludes the grasp of the fielding team?

This can be seen to correspond with something which is sometimes described as spontaneous intellect. The thirteen-year-old child approaches activities with enthusiasm and passion. It is almost impossible to get through to him if the feelings which are based on intellectual ideas are not accompanied by a considerable strength of will. This is the germ of the subsequent enthusiasm. The ball that is hit with a bat is completely analogous to the idea which becomes a moral stimulus, and which is not conceivable either without some propelling force behind it. The fact that it is possible to run with fewer obstacles if the ball has been hit successfully, corresponds with the precise logic of the game. What does this running really mean? In an original way, it actually represents the course of life as it appears to the soul of the thirteen-year-old child. The years of childhood have come to an end, and it is time to think about life.

Fourteen years old and above

At the start of puberty, games should assume an element of strife for boys and express a living order for girls. From now on, the ball becomes part of the area of life concerned with the passions and the processes of living. The ego masters it, and it is therefore no coincidence that youngsters develop an almost irresistible passion for games such as football, baseball, hockey, ice hockey, and so on.

This tendency cannot and should not be simply suppressed; this is because some important impulses are subconsciously asserting themselves in the background. In our time the fight for the ball means the same as the meaning of the fight with the opponent during the Graeco-Roman age. Just as Greek youths would wrestle, our youngsters fight for the ball. In ancient times, it was a matter of developing the power of the ego, and now it is a question of aiming at something higher. This effort should be all-encompassing at the age of fourteen. A healthy game of *Robber Ball* (168) is therefore better than a game of football because the latter leads to a one-sided downwards displacement of the point of emphasis. It is

not the kick which should be elevated as the principle of the fight, but the unswerving intention to fight for something, to keep hold of something, to persevere with something and not to allow an opponent to stop you. All this corresponds with the boy's inner feelings at this age. That is why the game of rugby, which is so popular with American youngsters, is a particularly good game for their development provided it is played fairly. However, this sort of game goes wrong at the point that the individual skills of playing are practised and drilled, rather than the natural desire to run off with the ball. The motto should be: 'Keep it as simple as possible' with very few rules, and the rest will develop from the act of playing itself. Excess strength should be used up and exhausted in the simplest and most original way. However, the age to which this applies is very restricted. It lies somewhere between fourteen and sixteen, and after that these games have achieved their purpose. The primitive sense of self-awareness has been strengthened, and at the same time been made more acute.

Handball, which is widely played, is not so suitable for stimulating useful developmental impulses. In accordance with the character of this game, it develops as a pure combination game, so that increasing technical perfection leads to an increasing resemblance to a rather robot-like activity. In football we see the tendency for the game to develop as a primitive activity based on the will and full of blind rage, while a baseball game reveals a tendency to develop as a combination game.

Games which are played over a line or over a net such as *Badminton*, *Ring tennis*, *Fist ball* (172), *Bounce Volleyball* (170), *Volleyball* (171) and *Tennis* have a particular central point. All these games can be traced back to the simplest form of interaction involved in catching and throwing, in which the ball acquires the role of an intermediary. It represents the living contact between two teams or players as the object of give and take. Just as breathing in and out reveals the healthy character of life, this sort of game simultaneously has a relaxing and stimulating effect. Therefore, these games are eminently suitable for girls from the age of thirteen, though they are also significant for boys, as indicated. For example, *Fist ball* (172) is particularly suitable if there is enough strength and dominance, while *Ring tennis* is appropriate when it is a matter of skill and agility.

The most difficult, and at the same time the best type

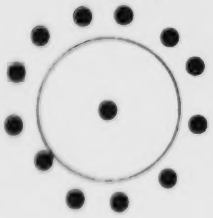
of game of this sort, is undoubtedly tennis. This game allows for the complete emergence of individuality without damaging the sense of rhythm in any way. It appeals to the forces slumbering in man's middle area, and when these forces are introduced into the game and are practised, the results soon become manifest.
In our time, this middle area – and human qualities – are in jeopardy because many games force players into a one-sided position. Therefore parents and teachers should take care and look for games which do not betray the essence of man, but which can contribute to developing his best qualities.

Rudolf Kischnick

2.2 Seven years old

91 The lake

7–9 years old



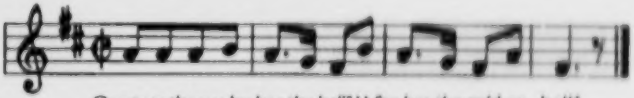
A circle is drawn on the ground, large enough for all the players to be able to stand around it. One of the players stands in the middle. He gives the orders, such as 'In the lake'. All the players then jump into the circle with their feet next to each other. Or he can say: 'On the bank', and all the players jump back out of the circle. He can also give misleading orders such as 'Onto the lake', which means that the players may not move. He can also make movements which are contrary to the command that he is giving in order to confuse the others. When a player makes three mistakes he has to leave the circle.

92 One, two, three, who has the ball?

7–9 years old
7–11 players
one ball

Six to ten players stand in a line and the child who throws the ball stands with his back to them, five paces in front. He throws the ball over his head to the players who catch and hide it. They sing the song. Then the child who threw the ball turns round and tries to guess who has the ball behind their back. If he guesses right, he can go on throwing the ball. If not, he has to join the line. Everyone has a turn, and the one who guesses most names is the winner.

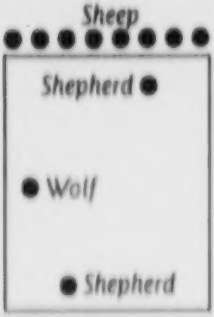
Children like to play this throwing game from the age of seven to nine. There is an irresistible attraction for the child's soul in throwing the ball back over the head, catching and hiding the ball, and above all, in pulling an innocent face, being scrutinized, and the fear, mystery and ultimate joy and disappointment of the players or the child throwing the ball. It is not the physical dexterity, but these elements of excitement which make the game so valuable from the educational point of view. After the age of nine, the child's need to move about becomes too great for this game to be suitable.



One two three, who has the ball? Who has the gold-en ball?

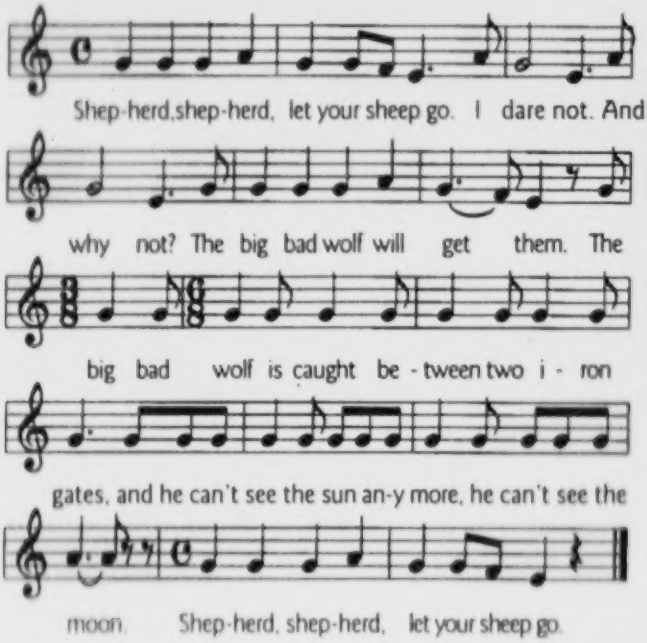
93 Shepherd, shepherd, let your sheep go

7–9 years old



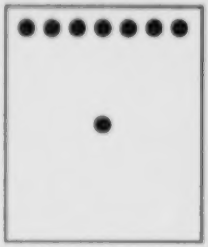
The sheep stand on one side of the playground with a shepherd on either side. The wolf hides in the middle, a little to the side. The two shepherds start by singing alternately; the shepherd standing on his own begins.

When the song is finished, the sheep run to the other side and the wolf tries to catch them. Anyone who is caught is 'dead'. The game is repeated a number of times until there are three players left and they are then the shepherds and the wolf in the next game.


Shep-herd, shep-herd, let your sheep go. I dare not. And
why not? The big bad wolf will get them. The
big bad wolf is caught be - tween two i - ron
gates, and he can't see the sun an-y more, he can't see the
moon. Shep-herd, shep-herd, let your sheep go.

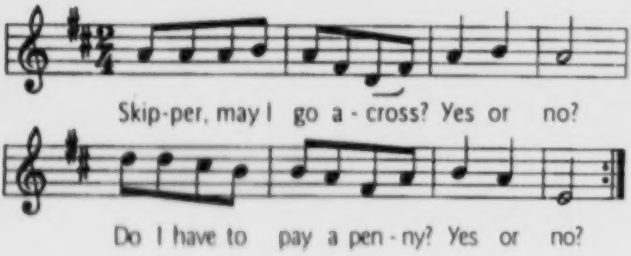
94 Skipper, may I go across?

7–9 years old



All the players stand on one side of the playground. They sing the song and the skipper answers: 'Yes'. The children then ask: 'How?' The skipper standing in the field in front of the players shows them a movement which the children must make as they go across, such as skipping, hopping or another movement. The skipper moves in the same way and tries to catch as many as possible. The children who have been caught are out, as are the players who didn't cross properly. When five children are out, the children start again with a new skipper.

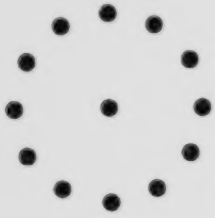
The game can also be played as follows: when the song is finished the skipper says 'yes' or 'no'. If he says 'yes', all the players can run across safely; if he says 'no', the skipper tries to catch as many children as he can of those who try and cross over anyway. The players who are caught help the skipper to catch the other children in the next round. The game is finished when all the children have been caught.



2.3 Eight years old

95 Earth, air, water, fire

8–10 years old
one ball



This is a ball game in which the children can practise the names of animals. It is played as follows:

One player stands in the middle of the circle, looks at one of the children in the circle and throws him the ball. At the same time, he says, for example, 'Earth'. The player who must catch the ball has to name an animal that lives on land. If the player in the middle says 'Air', he must give the name of a bird, and for 'Water', the name of a fish. If he does not catch the ball or fails to name an animal, or is too slow, this player gets a 'penalty point'.

If the player in the middle says 'Fire', the others may not catch or touch the ball, and if they do, they also get a 'penalty point'. Each animal named may only be used once. The child with the fewest penalty points after an agreed period is the winner and stands in the middle for the next game.

96 Fox and cockerel

8–9 years old

The fox pretends to gather kindling to make a fire and place a kettle on the fire. The cockerel and his chicks stand at a safe distance around him. The cockerel is rather inquisitive and asks:

Cockerel:	Red fox, what are you doing?
Fox:	Isn't that as clear as daylight?
Cockerel:	Are you making a little fire?
Fox:	Oh, you are a clever one.
Cockerel:	Do you have water in your kettle?
Fox:	Yes, I will need that later.
Cockerel:	And what are you going to cook in there?
Fox:	Chicken soup, if I can.

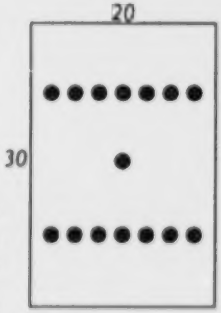
At these words the fox jumps up and chases the chickens. There is also a safe base. If all the chickens reach the safe base or if a certain number have been caught, the game is finished. Two other children can then be the fox and the cockerel.

It is important to make sure that the children know these words, or the words of similar games, completely by heart by repeating them over and over a number of times until everyone is familiar with them. It is only in this way that the children really enjoy it, and that the game achieves its educational purpose. For example, when a child plays the fox, he consciously does something which has a different inner effect, though he cannot usually distance himself from this very easily.

97 In the grove there is a beast

8–10 years old

In the grove there is a beast.
Will you tell me what it's doing?
It doesn't look very friendly.
And I see that it can bite.
It grunts and growls a bit,
And what is it up to now?
It wants to catch us, run away.
Or the beast will catch us.

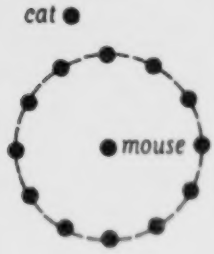


There are two lines, and between them crouches the beast which takes four steps forwards and backwards respectively for every line of the verse, making the gestures which are described. As soon as the last line has been recited, the beast jumps up and tries to catch as many children as possible. They are safe if they cross the outer perimeter of the playing area (20 x 30 metres). The beast must chase the others until there is no one left in the area. Once the child has left the area, he may not come back.

Obviously the types of games which correspond to a particular age are very similar. That is why it is good to play variations on a familiar theme. In this case the variation consists of the two rows which move towards and away from each other. Changing the structure of the game in this way often introduces new elements of excitement, stimulating the children.

98 Cat and mouse

8–9 years old



The children stand in a large circle holding hands. The mouse is in the middle of the circle, and the cat is outside. Before the game starts, they chant the following dialogue:

Cat: Mousey, mousey, come outside and I'll give you a lump of sugar.
Mouse: I don't like that.
Cat: Mousey, mousey, come outside and I'll give you a rind of bacon.
Mouse: I don't like that.
Cat: Mousey, mousey, come outside or I'll scratch your eyes out.
Mouse: Come on then, if you dare.

The mouse can go and stand where he likes, but the cat is obstructed by the circle. The children in the circle may not let go of each other's hands. If the cat succeeds in touching the mouse, the mouse is caught: if he cannot touch the mouse, two other players can have a turn.

The children are intensely involved with the little mouse's fate – if only they can help him escape the bad cat's claws. In the mouse the children recognise the spiritual element of the helpless prey. At the age of eight or nine, the child's soul feels just like the mouse. It is not yet familiar with the many dangers in the world around him and which he must always guard against. Unconsciously the child feels very clearly that there is an element in this game which relates directly to him.

99 Wolf in sheep's clothing

8–9 years old
a hankie

The children hold hands in a circle. There is a hankie in the middle of the circle. As they move round, the children repeat the following verse:

The wolf has gone, the wolf has gone,
He's gone to another place,
He isn't here, he isn't there,
He's gone to America.

Then the verse is repeated once more. Before the start of the game, the playleader goes round the whole circle and whispers something in each child's ear. One child is

chosen to be the wolf. Suddenly the wolf runs into the middle of the circle, picks up the hankie and tries to catch as many other children as he can. Anyone who is touched by the wolf is out. If a child can reach the safe base agreed upon in advance, he is safe.

In this game the moment of spontaneous surprise is very strong. When the wolf runs into the middle of the circle to pick up the hankie, most of the children do not know straightaway what they should do. They do not run away until the wolf runs straight at them. At a certain age, children have to wake up to their environment. They must awaken from a sort of dream world so that they can adopt their own attitude to things. This awareness helps the child to become familiar with reality and gives him a certain sense of security.

100 The wood nymph and the hazelnuts

8–9 years old

Wood nymph: What are you doing there?'
Children: We are looking for hazelnuts.'
Wood nymph: Can you eat them?'
Children: No, you must crack them.'
Wood nymph: What is in them?'

If the children then answer 'The sweet nut', they can chase the wood nymph until she has escaped into her 'tree'. If they say 'The bitter nut', the wood nymph can chase them until they reach 'base'. The children agree in advance whether they will say sweet or bitter. The one who catches the wood nymph then becomes the new wood nymph. If the wood nymph manages to capture one of the children, she can go on being the wood nymph. If she does not catch anyone, a new wood nymph is chosen.

It is very important for the children to decide whether they will say 'sweet' or 'bitter'. This is the part of the game that they like best. They are very mysterious about it and enjoy surprising the wood nymph. At this age, their link with the world of elves and fairies is still so great that a whole world of natural creatures slips into the game with the wood nymph.

101 The hare and the crocodile

8–9 years old

Mother hare says to one of her children: 'Walk down to the river and have a look to see what the crocodile is doing'.

The child walks down, comes back and says: 'Mother, he is snoring so hard that the trees are shaking'. Mother hare says: 'Then we can go on nibbling the grass.'

After a while she says to another child: 'Walk down to the river and have a look to see what the crocodile is doing.'

The child walks down, comes back and says: 'Mother, he is just rubbing the sleep out of his eyes.'

These questions and answers are repeated a few times and different children give the following answers:

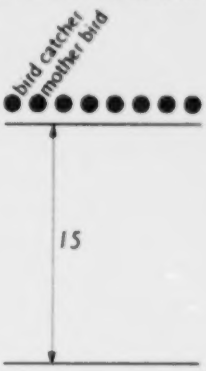
'He is just brushing his teeth.'
'He is just putting on his coat.'
'He is just buttoning his boots.'
'He is just putting on his collar.'
'He is just putting on his hat.'
'He is coming, he is coming, he is coming.'

When they hear this cry, all the children run away, but they have to pass by the crocodile to get to the other side where their burrow is. In the next game, another child can be the crocodile.

This game has a basic dramatic content. The forces of the Self are present in the small child, but they are still dormant. In this game they are represented by the sleeping crocodile. But then the dreadful creature awakes and stands in front of the child in his imagination in an increasingly clear tangible and threatening form. The unconscious becomes conscious, and spiritual processes consolidate to become visible reality. Then the crocodile comes and this tension is unleashed in a lively game. The alternation of increasingly strong inner experience, and external activity, is very healthy and stimulating, and it is precisely at this age that it should really come into its own.

102 Bird catcher

7–9 years old
6 or more players
a hat and a hankie



Six or more children stand behind a line. Another line is drawn parallel to this line at a distance of about 15 metres. All the children have the name of a bird except for the first two: the bird catcher and the mother bird. The bird catcher puts on a hat, the mother bird wears a scarf around her head. Then they repeat the following dialogue:

Bird catcher: I just saw a little bird,
Would it be in that bush?
Can I have it? Tell me quick,
And I will give you all my gold.
Mother bird: I have lots of birds here.
Catch them for your pleasure?
Was it a sparrow?
Bird catcher: No!
Mother bird: Was it a finch?
Bird catcher: No!
Mother bird: Was it a robin?

When the answer is 'yes', the robin runs to the other side as quickly as he can. The bird catcher tries to catch him. When all the children have had one turn, the bird catcher counts how many birds he has caught.

Every child has a relationship with the qualities of a bird. Their share of earth-related permanent qualities is still very slight. The bird catcher represents earthly forces. Anyone who is touched by him is caught. He is shut away and cannot fly. This symbolically represents the shackling of the spiritual element to the physical body. However, the child not only loses something, but gains a measure of independence in return, though he has to fight for this. The bird mother represents protective security, but she must let her protégés go, because that is what happens in life. Children of the ages between seven and nine are at this stage of development.

103 My dear little geese, please come home

8–9 years old

The goose girl stands in the middle of a rectangle with sides of 20 x 15 metres. She calls: 'My dear little geese, please come home!'

The geese, which are all standing along the short side of the rectangle, call out: 'We can't.'

The goose girl: 'Why can't you?'

The geese: 'The fox is behind the goose shed.'

The goose shed is indicated by a line and is located beyond the other short side of the rectangle.

Then the goose girl calls again: 'My dear little geese, please come home!'

Now the fox leaves his place and enters the rectangle where the goose girl is standing with a stick. If she manages to touch the fox, he is 'dead'. However, if he catches a goose, the question and answer game starts again. The game goes on until all the geese have been caught.

The goose girl who is protecting her geese is a very popular role. All children like to play this role occasionally.

104 The hawk and the hen

8–9 years old

A large, agile child stands in the middle and spreads out his arms. Every chicken holds on to the body of the hen or that of the child in front of him. The hawk tries to catch the last chicken, but he may not be touched by the hen. If he is, he is out and another child takes his place. All the chickens caught by the hawk are taken back to his home. It becomes increasingly difficult to catch a chicken, because when there is only one left at the end, it is very easy for him to hide behind mother hen, and the hawk has to be very careful not to be touched. If he is all the chickens are freed again.

Every eight-year-old should have an opportunity to play this game, which is played all over the world because it reveals very clearly how up to this age the child is protected from the forces which pull him down. The hawk can be viewed as symbolizing greed. The hands of the mother hen and her outspread arms are reminiscent of the protective gestures of an angel. At this age the child lives between these polar opposites and has to learn to cope with this inwardly.

105 Saint George

8–9 years old

This is a variation on the last game. One of the players, Saint George, must try to defeat the dragon, which is formed by a long line of children holding each other tightly round the waist. The first child is the head of the dragon and can bite; the last child is the tail, which is the dragon's weakest point.

Saint George must now try to touch the tail by touching the last player. This child is then out, and Saint George must touch the player who is last now, until he has touched all the players. This means the dragon is defeated. However, if Saint George is touched by the head of the dragon, another player can try to slay the dragon.

Autumn is the best time for playing the more aggressive games with children. This certainly applies for this game of Saint George and the dragon. If the children are familiar with the legend this will increase their interest in playing the game.

106 Poodlepeter

8–9 years old

'Here comes Poodlepeter. He is going to tell us another story.'

Poodlepeter: 'Well, children, what story would you like to hear today? Yesterday's story, today's story or tomorrow's story?'

Children: 'Today's story.'

Poodlepeter: 'Alright. Well, I was walking through a wood and I saw a big creature. It had a tail and two gigantic ears. It had claws on its feet and it rolled its eyes. Then it opened its jaws wide, showed its teeth and gobbled everything up.'

Poodlepeter acts out everything he is telling them and when he says *Gobbled everything up* he jumps up and tries to catch the nearest to devour him. However, the children know the password, and as soon as he has said it, they jump up and run away. Anyone who cannot reach a safe place is gobbled up.

Every child must have a turn at describing the beast and acting it out. It is very good for children of eight or nine to give free rein to their imagination in this respect. The child is still so closely linked to the essence of the beast that he plays this role with absolute realism. However, in this game he pushes these forces outside himself, for otherwise they could easily take over, and this would result in great restlessness.

107 Onion Kobold

8–9 years old

Peter is sent to the Onion Kobold's house by his mother to get a few onions.

Peter: Good morning, Mr. Onion Kobold.
Onion Kobold: Good morning, Peter.
Peter: I would like to have a few onions.
Onion Kobold: But you had a few yesterday.
Peter: The mice ate them.
Onion Kobold: Just pull one out of the ground.

Peter goes to the other children who are standing together, hand-in-hand. He tries to separate the last child from the one before by running hard at them to break the link. If he succeeds, he can take the child concerned to the other side. If he does not succeed, he must join

the line. The last child in the line then starts a new game. If Peter succeeds in getting all the children to the other side, he goes back to the Onion Kobold to taste the soup which his mother has cooked.

Peter: You must come and eat some soup.
Onion Kobold: I'm scared of your dogs, they are bound to bite me.
Peter: No, they won't hurt you.
Onion Kobold: Then I will go with you.

Meanwhile the onions have changed into dogs. They all stand together, and the nearer the Onion Kobold comes to them, the angrier they become. When he is only a few paces away from them, the Onion Kobold says: 'Can you hear them growling?'

Peter: They are not growling.
Onion Kobold: Can you hear them barking.
Peter: They are not barking.
Onion Kobold: Now they are opening their mouth.

This is the password and now the dogs can chase him. However, the Onion Kobold must turn around as quickly as possible and try and reach home.

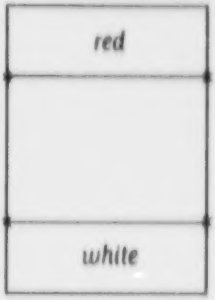
The attractive thing about this game is that the onions change into dogs. The child's imagination is happy with this sort of metamorphosis because the inner mobility of the eight year old is almost unlimited.

2.4 Nine years old

108 Chain game

9–11 years old

The playing field is divided into three areas: in the middle there is a large rectangle, with two smaller rectangles on either side; these are the home bases of the two teams (red and white). On the corners of the middle area, four bases are indicated with crosses.



These are the rules of the game:

If there is no one in the middle from one team, the players can be caught out by the opposite team. If there is someone in the middle area, the other members of that team are safe in their own area.

When one player is caught out by the opposite team, he must stand with one foot on one of the bases on the other side. Obviously more and more children join, holding hands tightly to form a chain. The front one must watch carefully to see if someone from his own team can free him by touching him. The guards of the children who have been caught can touch only the children freeing the others outside their own area. Anyone who ends up in the opposing team's area is also considered to be out.

The team which lasts longest wins.

109 Thief and delivery

9–11 years old

There are two teams: thieves and catchers. The catchers have to catch the thieves. There is also a prison, which is guarded by one or more guards.

When a thief is caught, he is taken to prison. The thieves in prison make a line by holding hands. They can be freed if one of the thieves who is still free is able to touch the first one in the line of thieves in prison. He must avoid the guards, or he will be caught himself. If he is able to touch the front thief, the whole line of thieves in prison is freed. When everyone has been caught, the teams can switch roles and the game can start again.

This game is always played with great enthusiasm and there is a great element of tension and excitement. The children really enjoy being the goodies and the baddies in turn. Like the game

Cat and mouse (98), there is danger lurking, but the child is now better able to go his own way, feels more self-assured, and even if he is caught there is always a possibility of being freed by someone else.

110 Standball

9–11 years old
one ball

All the children stand in a playing field. One of them throws up a ball and calls out: 'Stand – and the ball is for . . . (for example, Charlie)'. Charlie must then try to catch the ball as quickly as possible while all the others run away. When he has got the ball, he calls out 'Stand', and everyone must stand still where they are. Then Charlie must try and hit one of the players by rolling the ball along the ground. He may not throw the ball. Anyone who is hit is out. If Charlie doesn't hit anyone, he is out and he chooses the next person to catch the ball. The last player to remain in the game is the winner.

111 Lazybones, lazybones

9–11 years old

The lazybones lives in a house represented by a rectangle of six paces by ten paces.

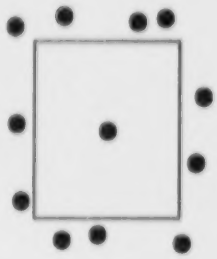
Lazybones, lazybones,
Gets up at nine o'clock.
Nine o'clock, half past nine
Lazybones still has his eyes shut.

In this well-known Dutch verse the children taunt the old lazybones who spends half the day asleep. Some even walk round his house, but they must take care that the old man doesn't grab them. Anyone who is caught becomes the new lazybones. A child who has been the lazybones three times goes to hell and is beaten in purgatory, which means that he has to pass through a line of children who all hit him on the back.

The lazybones is a typical example of someone with a closed mind, and children, who respond to this very sensitively, greatly enjoy taking him for a ride.

112 Fussy, fussy tailor

9–10 years old



The tailor sits on the ground cross-legged or on his stool, and pretends to be sewing a suit of clothes. The room is represented on the floor by four lines. One of the children goes up to him and asks:

Child: Little tailor, what are you sewing?
Tailor: I am sewing a suit of clothes.
Child: For whom is that suit of clothes?
Tailor: For the mayor of the town.
Child: Why is it for the mayor?
Tailor: Because he has paid for it.
Child: Why has he paid?
Tailor: Because he is an honest man.
Child: Why is he an honest man?
Tailor: I don't know.
Child: If you don't know, you're an ass.

At this word, the tailor jumps up and tries to catch everyone, while the rest call out: 'Fussy, fussy tailor, fussy, fussy tailor'. Anyone who is caught is sent to the side, but the tailor does not have to catch more than half a dozen.

With his sharp needle and scissors, the tailor is a figure who provokes contradiction. His very job represents the one-sided character of the intellect. The child, who still carries within him an image of man as a whole, rebels against this and enjoys taunting the tailor. Children of nine are often very good actors and they can assume the role of the tailor with surprising ease. The fact that their inner flexibility can be stimulated in a special way by these games considerably increases the attraction of this particular game.

113 The ancient bear

9–10 years old

The ancient bear has a cave indicated by a few lines. His task is to change the others into bears as well. If he touches one of the other players, this player must take hold of him. The next person he touches makes a chain of three, and then of four children. Then the group can divide into two, and both groups are joined by other children until there are four again. In this way new chains are formed again and again. When a chain breaks, the 'bears' can be chased into the cave. It is important to remember that apart from the original ancient bear, no individual players have the right to catch the others. The winner is the last child to remain and he can no longer be caught.

At the age of nine, the child starts to have a different experience of his own body. He discovers that he is able to be lazy and slow, the link between the spiritual element and the body becomes noticeable. The bear is a symbol of this, and at this age the child understands the bear very well. You must not be caught by the bear or you lose your freedom. The child who manages to remain uncaught does not fall into the power of the bears. This symbolizes great wisdom. It is important to stand resolutely against the temptations of life until one is strong enough not to be led astray.

114 The ferryman

9–10 years old

Two lines represent the river. The ferryman sits in his boat by the banks, but he cannot go to the other side because his oars have been taken away. The players cannot be caught while they are on land. The ferryman tries to get back his oars, which are passed from hand to hand, by catching the player who is holding the oar at that time. If he succeeds, he wins the game. The next person to be caught must help the ferryman. The game begins with the following mocking verse:

The ferryman is in dire need.
He cannot row his boat
Because we've got the oars,
And the ferryman cannot get them.

For children of nine the simplest means are adequate to stimulate the imagination. The effect is even greater if an authentic character such as the ferryman is involved in the game.

115 Rimple Peter

9–10 years old

One of the players sits on an object. He is the Rimple Peter whose gaze freezes all living things. The other players are scattered around him at a distance of ten to fifteen metres. Everyone looks at him full of expectation. He pretends to be asleep, but then he slowly raises his head and says:

The sun rises, it will soon snow.
I say come here and I say stay.
If you move you cannot go,
But you must stand as still as a stone.

After these words, the game begins. Everyone tries to gain Rimple Peter's power by getting close to him behind his back and tapping him on the back. If Rimple Peter sees the player, he says loudly: 'James (or Jenny), stand still'. The child concerned turns into a pillar of salt and must stay in the same place until the game is over.

Rimple Peter's gaze paralyses every movement. He has power over everything that moves. Rimple Peter is not a real character but a symbol of a force which is discovered in the Self at a later stage – pure intellect. When only the intellect counts, life and progress are paralysed. The child's subconscious can grasp these images and they help to make the child receptive to a deeper understanding of the world.

116 Flounder, come back

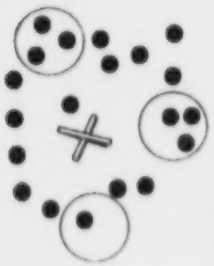
9–10 years old

One of the children holds his arm in front of his face and leans against a tree or a wall. Another taps him on the back three times while calling: 'Tap, tap, tap, where must he go?' Then the child who is asked, names a place, for example, in the corner, by the door, by the tree. When everyone has gone to their place, the player facing the wall can turn round and call out in a loud voice: 'Flounder, come back'. Now everyone runs back to base as quickly as they can. The first to touch the wall says: 'Tap, tap, tap'. He is next to ask the questions. The last to reach base then stands with his face to the wall.

This time it is a matter of being first in order to take over control. The last represents blind fate. His role is in the nature of an oracle because everyone must go to the place he designates. In this way an expectant and mysterious atmosphere is evoked in a simple way, and this has a good effect on the child's psyche.

117 Just grind the corn, miller Max

9–10 years old
two planks



The sails of a windmill are represented by two planks forming a cross. The miller is a little way away pretending to be asleep. The others shake the planks making a noise and call out:

Just grind the corn, miller Max,
Your silly mill has broken down.
This is making a terrible racket.
Lazy Max, this is too much.

The miller wakes up with all the noise and tries to touch everyone who comes too close to him. There are three home bases, circles with a diameter of about three metres. Anyone who is caught can also catch the others and guard the bases, but cannot enter himself. In the end there are so many guards that no one dares to leave the circles and the miller can rest in peace once again.

The lazy miller is a thorn in the children's side because above all they like to move around ceaselessly. However, in this game they find that one after another they are enlisted by the

opposing team so that their own activity is restricted. This is what it is like in the real world. Therefore the children are even happier when they are able to escape the miller's hold.

118 King Longear

9–10 years old
one pan

There is an upturned pan in the middle of the playing area. One of the players sits on the pan while the others dance around him and chant the following verse:

King Longear, soup tureen,
He is a real donkey.
Just catch us, your Lordship,
And you won't be a donkey.

When things become too much for the donkey, he jumps up and tries to catch them all. If he succeeds, the child he has caught must carry him on his back and take him to the pan. Then the game is repeated with a new donkey.

King Longear is the simple, kind-hearted buffoon who can take nearly everything, though he eventually loses his patience. When he has caught one of the players mocking him, his fate turns. The upturned soup pan, a symbol of base greed, is passed to someone else when he has shown them what he can do. It can be very funny to see how triumphantly the mocked King Longear climbs on the back of the child he catches to drive him to the place of shame, where the roles are reversed.

119 Farmer Cabbage Stalk

9–11 years old

A few stones represent the turnips which Farmer Cabbage Stalk looks at, full of pride and joy. The others taunt him with the following mocking verse:

Father Cabbage Stalk,
All your turnips are still very, very small.
They don't grow much on your land,
And you are Farmer Cabbage Stalk.

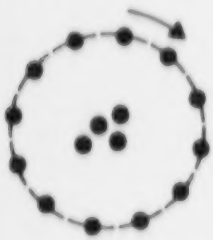
The farmer chases the children, and anyone who is touched three times has to go the field and crouch down to be a turnip. There is no home base. In the end he catches everyone and the farmer says:

Oh how good, oh how good,
That all the turnips are here now.
I believe they are all here,
And I am Farmer Cabbage Stalk.

The children greatly enjoy seeing the other players turn into turnips, except of course when they are caught themselves. Therefore everyone makes a big effort to remain free –which is a good thing in itself.

120 Four robbers

9–11 years old



See how beautiful the world is,
When we walk along merry and gay.
Always happy and so free
And not afraid of robbers.
The clock strikes one.
The clock strikes two . . . *(etc. to twelve)*

As the children chant this verse, they hold hands and dance round in a circle. The robbers crouch down in the middle, jump up when they get up to twelve and try to catch as many as possible before the children reach a base which they arranged in advance. The game is repeated until the robbers have caught everyone.

Initially robbers are still far removed from the world of the child because their attempts are entirely aimed at the acquisition of material possessions. The children dancing round in a circle still have a relationship to supernatural forces which are

unselfish. However, when the right time has come, the robbers appear and no one can escape them. Counting to twelve is full of tension and excitement.

121 Forging a chain

9–12 years old

Ten to twenty children hold hands to form a circle and speak the following verse, while they take eight small steps forward:

One, two, three, I go before you,
Through the large gates of heaven.

Then they say the following verse, taking eight large rapid paces backwards:

Now walk back up to eight,
In hell, the devil waits.

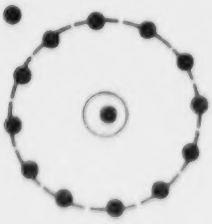
Anyone who lets go is out. The chain is strong enough if it is not broken after going through the verses three times.

This game is played with great enthusiasm between the ages of nine and twelve. It is a sort of test, and anyone who passes the test can feel proud of it.

2.5 Ten years old

122 The witch of Babylon

10–11 years old



The children stand in a circle holding hands. The witch of Babylon crouches in the middle and draws a small circle around her. Her opponent is Caspar Happymood who is outside the large circle. The witch of Babylon begins with the following verse:

I am the witch of Babylon,
Just listen what I thought of.
To stop everyone going on,
I've shut all the doors.
To count all my fine stones,
I want to be on my own.

She picks up a few stones and looks at them as though they are costly gems. When she has done this, Caspar Happymood comes in and says:

Caspar: Witch of Babylon, what time is it?
Witch: There is still time,
Three hours before eternity.
Caspar: Witch of Babylon, what time is it?
Witch: There is still time,
Two hours before eternity.
Caspar: Witch of Babylon, what time is it?
Witch: No one can come in,
And you cannot come in,
You foolish Tom.
Caspar: Still, Caspar is walking up,
And he opens all the doors.

The following rule applies: Caspar can catch the witch, if he comes from outside and she is not in her circle. The witch can catch Caspar as soon as she notices that he is coming in from outside the circle, but in this case she must be in her circle beforehand. Caspar's task is to slip into the large circle under the hands of the children, walk past three children and then undo the hands of the third and fourth child. In this way he opens a door. The witch may not chase Caspar outside the large circle. When Caspar has opened all the doors from inside, everyone is free. But he also wins if he manages to enter the inner circle, which is guarded by the witch, because this is

where she hides her treasure. If the witch manages to catch Caspar, she has won the game.

You cannot tell children that all of life would be paralysed if the world was governed only by measurements, numbers and weight. The witch reveals what would happen to people if this were the case. In games like these this truth can be experienced by children. At the age of ten a child is particularly receptive to these problems.

123 Aquarius

10–12 years old

The river is represented by two straight parallel lines about 15 to 20 metres apart. The children stand on one bank. Aquarius stands in the middle of the river and calls out:

I am the wild water man
And I catch who I can.
Run, run, run.

Now all the children run to the other side. Everyone who is caught crouches down and is turned into a pebble lying in the deep water on the river bed. The same fate befalls anyone who takes a step backwards. Aquarius repeats his words over and over again, and each time the children run to the other side of the river. When Aquarius has caught ten children he has won. However, if all the children manage to cross to the other bank without any of them being caught just once, the children who were enchanted are freed again, and Aquarius loses.

It is not difficult for the children to imagine a real river and Aquarius is also experienced as a spiritual reality. By moving from one bank to another they constantly move forwards and backwards in a way that is familiar to the child, because all organic processes contain this polarity within them. Breathing in and breathing out, sleeping and being awake, day and night, summer and winter: life is lived with these opposite elements. However, there are also forces which oppose this healthy interaction and even have to oppose it, because this is how the child's personality develops. Part of his self must develop from the organic processes. Just as the child is transformed into a pebble in the game and sinks down to the river bed, he experiences processes of physical consolidation which

help him to achieve individuality. On the other hand, it is this fact which stimulates the child to develop in a more active way and to take more personal initiative.

124 Seven sleeper

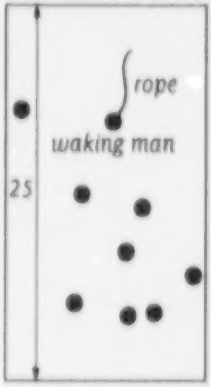
10–11 years old
crash mat

The seven sleeper lies on an old mat. His kingdom is outlined by a circle with a diameter of six to eight metres. The children try to pull the seven sleeper's mat out of the circle. He can catch anyone who is in the circle. When his mat has been pulled away a bit, he jumps up and tries to catch everyone within reach. Then he takes the mat back into the middle of the circle. The others try to prevent this but they must watch out to make sure they are not caught. When they succeed in pulling the mat out of the circle, the game is over.

A healthy child is active and enjoys activity for its own sake, rejecting passivity. Activity is the content of his life. There is no room in his life for lazybones, and anyone who is lazy must therefore be disturbed and chased away. The mat on which he rests, the base of his life, must be taken away from him.

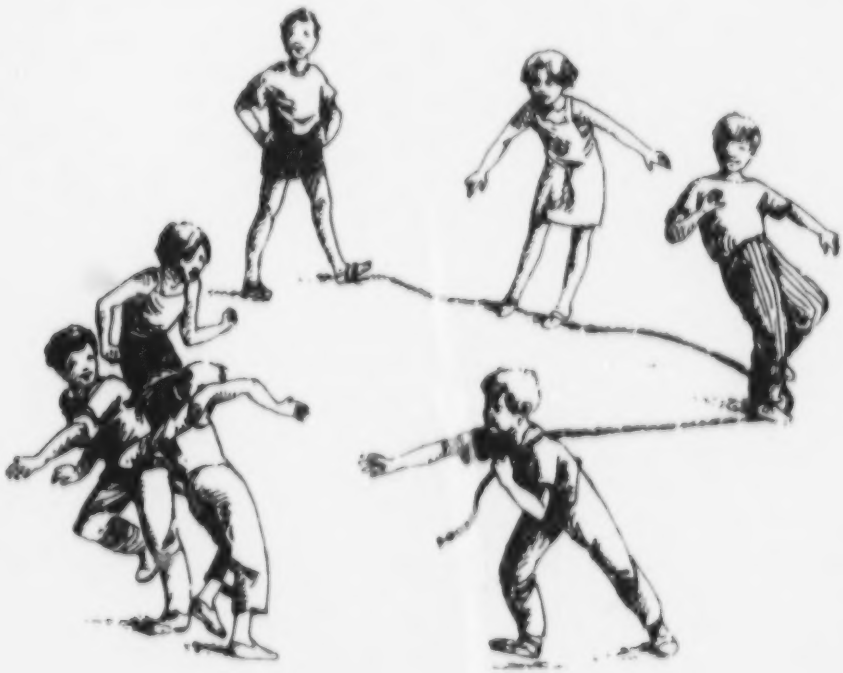
125 Waking man, defend yourself

from 9 years old
a thick rope
6–7m long



This game is played in an ordinary playing area at least 25 metres long. One of the players crosses the playing area. He holds a thick rope in his hands, carrying the end over his shoulder, so that the rope drags along behind him for about 5 metres. The children may stand on it with their feet but cannot hold it. When the waking man wants to reach his goal, he must turn round and chase them away. Anyone who is caught is out. The waking man must successfully cross the playing area in a time span agreed in advance or he does not achieve his goal.

No one, not even the waking man, can escape their past. Many things which go back to yesterday affect future plans, but he must learn to cope with these and not stray from his goal. From the age of nine to thirteen, this game is extremely significant, though it can also be played by older children.



126 King of the Moors

9–10 years old

The children form a circle, but stand in such a way that it is easy to walk between two children standing next to each other. The King of the Moors stands in the middle. He has to leave the circle and enter it again. When he leaves the circle between two players, they must follow him and try to prevent him from entering the circle again, because otherwise they become his servants. When he is caught, everyone is freed and the games starts again.

It is easier to leave or surrender something than to acquire something new. This is the situation of the nine and ten-year old-child. He is leaving an atmosphere of spiritual security and entering the spatial world. This game takes this fact into account and enables the child to acquire a pure understanding in a healthy way.

127 Bobble hat thief

10–12 years old
a bobble hat

One of the players wears a bobble hat. He catches as many other players as he can and sends his prisoners into the 'oven'. When the others manage to remove his hat without being caught, all the other prisoners are freed. The child who took the hat then takes his place. The winner is the person who manages to throw all the others in the oven. The catcher has a stick and catches the others by tapping them with a stick.

The hat as a symbol of power means that it is necessary to have some insight and a general view of the situation. You have to be able to oversee everything, or you do not deserve this power. The children watch very carefully: play and reality are intermingled for them. The man with the hat is their enemy and has to be overpowered, particularly when it is a matter of liberating their playfellows from the oven.

128 Carnac, come

10–11 years old
a horse from the gym

A horse is set in the middle of a circle with a diameter of about ten metres, and one of the players crouches underneath it. This is Carnac, the dwarf who is guarding his treasures, including a crown. The first person to sit on the horse without being caught becomes king. Carnac is only allowed to catch the other children inside the circle. The children who have been caught must wait on the side until another player successfully jumps onto the horse. Then another player is chosen to be the guard. At the start of the game the players go round in a circle chanting:

Carnac, come and wash your hair,
Evil dwarf, just catch me.
When I sit down on your throne
I will get my just deserts.

This game requires courage and reflection, as well as a degree of agility and the ability to survey the whole situation. That is why it is a good game for children at the age of ten when they are trying to achieve a particular task or solve a problem, even when playing games.

129 Bird, bird, fly away

10–12 years old
quoit

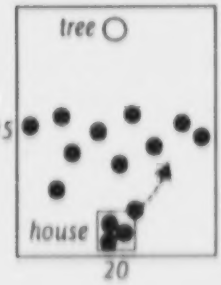
One of the players calls out: 'Bird, bird, fly away, come back another day!' He throws a quoit as far as possible. The other children chase after it. The one who gets it again, throws the quoit calling: 'Bird, bird, fly away, come back another day.' Once a child has thrown the quoit, he no longer has to run. When there is only one thrower and one runner left, the thrower says: 'Bird, bird, fly away and catch me.' Then the latter chases the quoit, puts it on his head and, without dropping it, tries to catch one of the other players. When he manages it, the game starts again.

The last player must be very agile to lose the quoit. Usually it takes a long time before he manages to catch another player and the quoit often falls off his head. Then he has to put it back on and cannot catch anyone in the meantime. The others constantly taunt him and he cannot get them in the way he would like. This conflict gives the game a special charm and gives rise to a great deal of hilarity.

2.6 Eleven years old

130 Who will release me?

11–13 years old
a high jump stand



There is a square at one end of a playing area of 20 x 25 metres and a high jump stand (tree) on the other side. There is a prison on the side. Some of the players are catchers and are in the playing area, while the others are runners and are in the square. The square is a very cosy house, but there is one condition to living in it. Once a year the people who live there have to leave the house and go to the tree which bears the fruit that keeps them young. The way there is not dangerous, but the way back is far more perilous, because this time the catchers can pursue them. Anyone who is caught goes to prison. Those who successfully make their way back to the house can live on, but they must leave as soon as one of their brothers is in prison. They take part in the game again together with the prisoners who have been freed. There is one other rule: none of the runners may take a step backwards, for then they are caught too. The game goes on until the catchers have caught a predetermined number of prisoners.

The children are happiest when they can release someone. This seems to be the most important aspect of the game. They do not live for themselves and only for their own good. Once you have discovered how children's actions can awaken very important forces, there will not be any doubt that it is not primarily a matter of strength and agility, but of spiritual impulses, which give rise to both. Once you understand this, you will also know where to start helping young people prepare to cope with life.

131 Robbers and princesses

11–13 years old
a stick with a flag
an outside game

Some readers may remember the passion with which they played this game. It is one of the necessary elements of a happy childhood and yet it is very simple. The robbers mark their cave with a large square. The princesses live in a castle and draw a circle about 20 metres in diameter on the other side of the playing area to represent this castle. The robbers have to touch a flag standing in the middle of the circle, which is guarded by

only one princess. She can catch the robbers in the circle, and the other princesses have to defend the circle. They can go into the circle, but cannot catch any robbers there. Any robber can be caught out simply by being touched, and is only safe in his cave. The princesses win the game when they succeed in eliminating a predetermined number of robbers. They lose the game if one of the robbers manages to reach the flag.

The robbers penetrate to the centre while the princesses stay in the surrounding area. This is the dynamism which characterizes the game and creates the characters, depending on which side the children are: the centre or the periphery, the male or female principle, the earth or the cosmos. They all belong together and have a certain interrelationship. This game expresses the character of the two principles with wonderfully simplicity. The eleven-year-old child relates to this constellation of forces in a very special way,and this game should therefore be played fairly regularly.

132 Catch the farmers

11–13 years old
pointed hats
an outside game

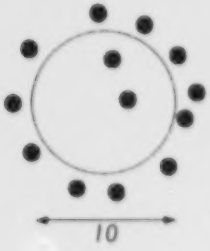
The players in this game are robbers (wearing pointed hats), knights (which means that they are carried piggy-back by another child), and farmers. The farmers are defenceless and can be caught by the robbers, but they are helped by the knights. There are three bases: a fortress, a village and a robbers' den. The road which the farmers take goes to the fortress. The road which the knights take goes to the village, but the robbers ambush

them on the way and attack the farmers. Anyone who is caught is taken to the robbers' den. The knights can take the robbers' pointed hats and take them out of the game in this way, but they can only do this when they are mounted on their horses. They can mount and dismount only in the fortress. If they dismount in the playing area, they are caught. One robber is equal to two farmers. When five robbers or ten farmers have been caught, the game is finished. It is a good idea to reverse roles at the end of every game.

There is a great deal of difference between being a robber, a knight or a farmer in life: the knight lives life at a higher level and radiates authority; the simple farmer fulfils a subservient role, and the robber's chaotic will is predominant. In this game the child can take on these three spiritual elements and change, depending on the role he is playing. This can be very important for children at the age of eleven, because it is only from this age that the child consciously starts to experience his thoughts and feelings and his will as inner forces.

133 King of the crows

11–13 years old
a number of objects
two headbands
two feathers



A number of objects are placed in a circle with a diameter of ten metres. There are two players inside the circle. Each wears a headband around his forehead, with a feather stuck in the back. The two keep a close watch on each other because they are both intent on picking up as many objects as possible. When one bends over to pick something up, he must take care that his feather is not removed, because this means he is the loser. The child who manages to pick up most objects is the winner.

This game requires the children to watch their opponent closely and pick up the objects quickly. These are qualities which play a role at the age of eleven because the child is waking up to his environment and developing a healthy egoism that can be fully expressed with great enjoyment in these games.

134 Battle of the Turks

11–12 years old
two turbans for the sultans

Two teams stand opposite each other at a distance of twenty metres. Each team chooses a sultan, who can be recognized by the turban wound round his head. If the sultan of one team manages to reach the enemy line without his turban being removed, his team wins.

There is no point in playing this game with children before the awareness of personal responsibility emerges in them. However, between the ages of eleven and twelve, it is a must, because it combines two important elements: the aggressive efforts of the individual, which are directed forwards, and the constant desire to defend something which transcends the Self. Therefore the player should not be taken over by his aggression, but should also be conscious of playing a protective role; in this way he learns to throw himself into an activity without losing himself in it.

135 Runners and catchers

11–13 years old
two players

There are two circles with a diameter of about three metres, about 10 paces apart. The catcher is in one circle, the runner in the other. The runner's task is to occupy the catcher's circle when the latter is outside the circle. The catcher must catch his opponent to win the game. If the runner withdraws into his own circle, the catcher must do the same.

This game requires cunning and presence of mind. It can be used occasionally as an entertaining change.

136 Dragon game

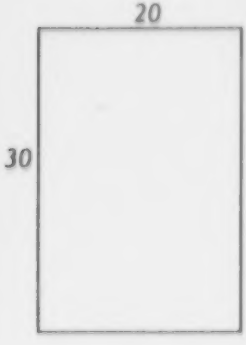
11–13 years old

The players hold hands and form a circle. Four players are chosen, and one of them is the dragon, while the others are the three princes or the three brothers. They are outside the circle and must try to enter through three different 'arches' and form a circle by holding hands. If the dragon succeeds in catching one of them inside the circle, he wins the game.

This game is characterized by an ancient theme, the three in one, which refers to the body, the soul and the spirit. If these principles co-operate in a healthy way they will be victorious against opposing forces.

137 Magic tag

11–13 years old
a number of branches

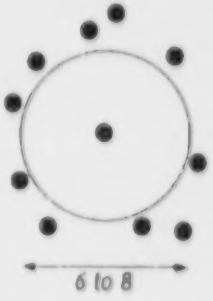


This game must be played in an area of at least 20 x 30 metres. Every fourth player carries a shortish branch, and these are the magicians. They gather together in the middle and perform all sorts of magic tricks. Then they disperse and try to touch the others with their stick. The players who are enchanted have to crouch down, but they can be released if they are touched by another player who is still free. The magicians must enchant everyone within a set time, or the others win the game.

At the age of eleven children still enjoy stories about magicians. Why should this be the case? When something spiritual becomes material, this means it has been enchanted. At this age the child's soul encounters similar problems. It becomes increasingly dependent on the physical body, and the passions are awakened. These are represented by the magicians. With their magic wand, they try to transform free movement into rigidity and lifelessness. It is only with the help of neighbours that one can be liberated from this condition.

138 The ball king

11–13 years old
one ball

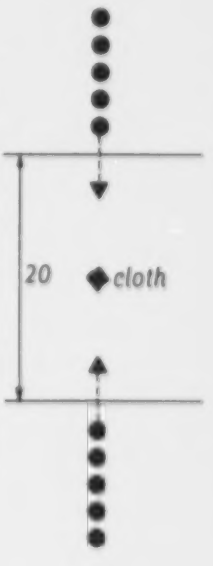


There is one player inside a circle with a diameter of six to eight metres. The others stand around the circle and try to touch the player in the middle with a ball. He can escape the ball or catch it. If he catches the ball, the child who threw it becomes his prisoner and must stand on the side until the player in the middle is out When he is caught out, the child who caught him out starts a new game. The one who catches most balls has most prisoners and becomes the ball king.

For a child, being the focus of interest of his friends is just like being placed in the public eye for an adult. Occasionally you are exposed to attacks, and you must make sure that you keep going by turning your hand to anything that comes at you, with a feeling of self-assurance. In this way anything that might be able to hurt you is turned to your advantage. The wisdom of this ancient philosophy is clearly expressed in this game.

139 Master thief

11–13 years old
a cloth



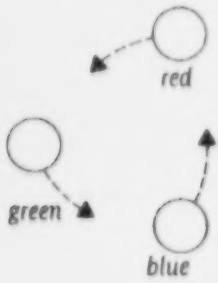
There are two lines of players about twenty metres apart and with a cloth lying between them. The first two in each line go to the cloth and stop one pace away. They wait for a sign from the referee. The first one to touch the cloth must take it and bring it back over his own line; if the player is caught by an opponent while he is doing this, the cloth belongs to him. The opponent can be tricked by deliberately pretending to grab the cloth and missing it, and there are many other tricks and manoeuvres which can be used. Everyone does it in their own way, but one is always successful. It is particularly interesting to see how each player has his own way of gaining the advantage.

Between the ages of nine and eleven, a natural egoism awakens in the child; he becomes calculating, cunning, sophisticated and sly. This is accompanied by an inner mobility and a great capacity for adapting; this could be called a mercurial quality. Mercury is the god of thieves, but in reality he governs forces which give rise to a healthy sense of Self in accordance with the current of life. Physical desires, i.e., those related to eating,

drinking, etc., are also usually healthy. Therefore, the healthy child will be concerned for his physical welfare with a sense of joy and real interest. There is a little master thief within him: he is aware of his natural advantages. A game like this enables the child to experience the opposite element, which is also part of this, in an innocent and meaningful way.

140 Three-country game

11–13 years old
green, red and blue bands



Three teams with equal numbers are clearly distinguished by coloured bands, and each has its own base in different corners of a fairly large playing area. The three teams can be called by the colour of their bands: the red, the green and the blue team. The following rules apply: the reds catch the greens, the greens catch the blues, the blues catch the reds. Each team takes its captives to its own base. The first team to catch six others wins the game. Then the teams change bases and start another game. Each team counts the number of games it has won.

Before the age of eleven the child is still too much turned in on himself to deal with the complicated relationships inherent in this game. However, as his thought processes awaken, he starts to understand situations which may be complicated and can be seen from different points of view. This game is very demanding for the child. He must assimilate the events taking place in three ways and then interpret and act upon them. Some children are not able to cope with this diversity at first, but it is very good for them to experience such situations for a while, especially at an age when it is not yet too late to successfully fight against a tendency to one-sidedness.

141 Running free

11–13 years old
a bean

All the players stand next to each other except for one. This is the Lord and the others are his slaves. All the slaves hold their hands behind their back, and the Lord stands behind them and places a white bean in the hands of one of the slaves. Then the Lord walks to the front. When he has moved twenty paces away from the line of slaves, he calls out loudly:

Bean, bean, one two three,
Come to me and you are free.

The player who has the bean can now run away at once and take the bean to the Lord. But he can also pretend that he doesn't have the bean. In any case, he must be careful that he is not caught by the others because they all chase him to prevent him from taking the bean back to the Lord. Anyone who catches the wrong child is out. After a failed attempt, another child is given the bean.

When this game is played with a degree of ceremony, it is unbelievably exciting.

142 Magic pot

11–13 years old
a flowerpot and a stone

An upturned flower pot lies in the middle of a circle formed by the children. Next to it, there is a stone the size of a fist. The pot and the stone are guarded by a player crouched down next to them, the dwarf. Outside the circle there are three animals: a fox, a donkey and a mouse. All three want to have what is underneath the pot. In order to get this, they must hit the pot with the stone five times. The dwarf counts. However, the following rule applies: the donkey can catch the fox, the fox can eat the mouse, and the mouse can scare off the donkey. Outside the circle they are all quite safe, but inside the circle they must take care not to be touched by the animal that can catch them out. The first one to hit the pot five times gets the wishing ring, which is under the pot.

The structure of this game requires a great deal of presence of mind, insight and dexterity. The eleven-year-old has a good inner grasp of the problems inherent in this game, because he is still very closely bound to nature.

143 Poodle game

11–13 years old

There is a playing area of 10 x 20 metres. Apart from three catchers all the players are behind one of the baselines. The catchers run around the playing area and try to catch the others. The runners run straight across the area to the other side, where they are free. Those who have been caught must sit on their heels. (They are the poodles.) The free players have to release the poodles by touching them. Then they can run back to the starting line if they are in danger of being caught themselves. In the end, all the runners should get to the line on the other side. If no one is caught, or if all those who are caught are released, the runners win the crossing. If this is not the case, the catchers win the game after a set period of time. After each crossing three new catchers are chosen.

This game is excellent for children of eleven because the players have to liberate the poodles. Every player decides for himself what is the best way of doing this. Their imagination and ingenuity are stimulated and at this age these forces are essential for development. The game requires audacity and cunning and the children really enjoy successfully crossing over all together.

144 Storming the tower

11–13 years old
three wooden blocks 10×10×10 cm
quoits
sticks

There are seven attackers who have various objects to throw: quoits, sticks etc. From a distance of ten paces, they take turns to knock down a tower built up of three blocks of wood with sides which are all about 10 cm long. The tower is guarded by a guard. When the attackers succeed in retrieving their ammunition before the guard finishes building the tower and before he can catch them, they have successfully stormed the tower. Anyone who is caught cannot count his hit. If all the attackers miss the tower during one round, another game is played with a new guard. The order of play is determined in advance. Every attacker must run when he has had a hit; they are accompanied by those who missed the tower when it was their turn. The attacker who has most runs is the winner.

A favourite variation of this game is pushing a quoit over the ground with a stick to knock the tower over. To do this the floor must be very smooth.

This game clearly requires great dexterity, but it also has a personal aspect. The tower must be knocked down but at the same time the guard must be vanquished. This means there are two opposing principles. With his budding independence, the child feels encouraged to disturb the old order so that he can do something on his own initiative.

145 Swineherds

11–13 years old
eight players
a soft ball with a diameter of 10cm
a pot

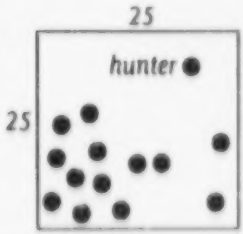
A soft ball with a diameter of 10cm represents the pig. It is placed in a hollow or in a circle, the pot. Eight players hold a stick in the circle and walk around it. Each one watches carefully what the first of the players does, because he can hit the pig out of the hole. When he has done this, they all try to occupy one of the seven 'houses' marked round the pot at a distance of seven paces. Every house is represented by a circle with a diameter of one metre. However, as there are eight players, there is always one left over, and he is the swineherd. This means that he must make sure the pig goes back into the pot. The others try to prevent this, but they must take care that the swineherd does not occupy their house when they leave it. Anyone who loses their house becomes the swineherd. Finally, when one of the players successfully drives the pig back into the pot, he is the winner.

This is reminiscent of a traditional fairytale: the swineherd who becomes king when he has successfully freed the princess. The rather coarse creature should not prevent us from recognizing the human soul in the pig. Initially, it was one with the ancient forces, and subsequently it was rejected, only to be reunited once again after a great deal of strife and ultimate victory.

The origins of this game date back to classical times and are almost impossible to trace, but there is no doubt that this game was not simply 'thought up', but evolved from a certain wisdom.

146 Hunter ball

11–13 years old
10–15 players
one ball

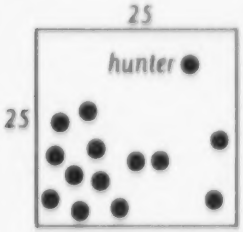


This game is played by ten to fifteen players. There is a square playing area of 25 x 25 metres. One of the players is the hunter, and he chooses four helpers. They must throw the ball to him in such a way that he can easily hit his prey. Each child can say in advance which animal he wishes to be. Before every throw the ball must be caught. The players may not run with the ball, and anyone who is hit with the ball is out. The last player is not out, and wins the game.

Hunter ball games have a special significance for children at the age of eleven. They introduce the change from an imaginative consciousness based on imagery to an ideal, concrete consciousness which takes its place. Before the age of eleven, the child has very little sensory acuity or sense of precision, but with the awakening of the intellect, this changes completely. The child focuses on detail and tries to find a place for it in his thoughts. He does the same with his whole Self, and not merely with his intellect, when he looks his opponent in the eyes to catch him out.

147 The wild hunter

11–13 years old
10–15 players
one ball

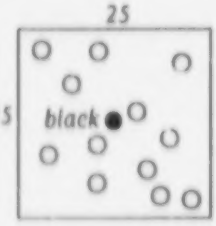


The playing area is 25 x 25 metres, and there are ten to fifteen players. The wild hunter has a number of servants who throw him his magic ball. Anyone who is hit by the ball must crouch down on his heels on the spot. However, if a particularly brave and courageous player succeeds in catching the ball, the nightmare is over and all the enchanted players are freed. The servants may not throw the ball at the others but must pass it to their Lord and master. The ball must be caught before it is thrown.

Many children never cease to feel an unconscious fear when a ball is thrown at them a bit too hard. Instead of being brave in the face of their destiny, they crawl into themselves and accept their inevitable fate. As courage is rewarded in this game because those who have been hit are freed, and the magician must go, many children feel called upon to venture forth. Encouraging their bravery in this imaginative way is important towards the end of the eleventh year.

148 Black and white

11–13 years old
15 players
14 white handkerchiefs
one ball



There are fifteen players in a playing area of 25 x 25 metres. All but one have white handkerchiefs tied round their upper arm. They are the whites. The black player, who does not wear anything round his arm, goes into the middle of the playing area, throws a ball up into the air and catches it again. It is his task to throw out the others. As long as he is on his own, he can move around only while the ball is in the air. When he has caught the ball, he can throw it at the others. When one of the players is hit, he takes off the handkerchief and becomes one of the blacks. The blacks pass the ball to each other and try to increase their number by hitting more of the whites until in the end there are no whites left. This should be done within a set period, for example, ten minutes. Anyone who still has their handkerchief after this time has won the game.

This form of Hunter ball is very tense and exciting for all the players in the white team, because obviously every child wishes to remain undefeated at the end of the ten minutes. However, all those who have been hit before that time do all they can to make sure that as many as possible of the other players share his fate.

149 Fox hunt

11–13 years old
12–16 players
6–8 white bands
one ball

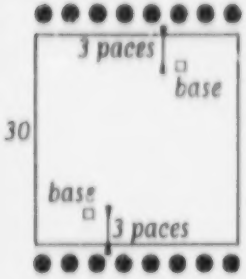
There are two teams of six to eight players in a playing area of 25 x 25 metres. One team wears a white band round their arm so that they can be identified as the hunters. The others are the foxes. The hunters must hit the foxes with a ball. The former count every hit, while the latter count every miss. The team which counts to ten first is the winner. Then the roles are reversed. The ball must be caught before every hit and the players may not run with the ball.

This game requires a great deal of skill. Apart from passing the ball accurately across the width of the playing area, dodging the ball is also of decisive importance. The game trains the child to gain an understanding of situations, and consequently to adopt a certain attitude to opponents which can be highly individual.

2.7 Twelve years old

150 Just run!

12–14 years old
an outdoor game

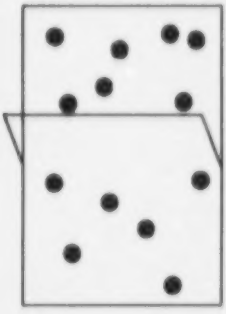


This game is played in a playing area of 30 x 30 metres. The two opposing teams stand opposite each other at either side of the playing area behind the baseline. One team starts, and a few of them enter the playing area first. The others, who run into the playing area later, can catch them. Anyone who is caught goes to the opponents' base, which is marked by a stone or similar object, and is about three paces in front of the base line of each team. When three players of one team have been caught, the game is over. The two teams then change ends and start a new game. The following rules apply: the players who are caught form a chain and can be freed by being touched. Every time the game is interrupted, all the players go back to their own line. A team which scores a point by catching an opponent or freeing someone who has been caught, can start the next game.

This is a pure running game. It helps children move about as purposefully and consciously as possible. The required mobility and extraordinary manoeuvrability ensure that the child makes use of his body in a healthy way.

151 Heaven and Earth

12–13 years old
a ball
a rope

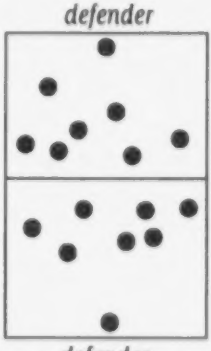


A ball is thrown over a rope which must be high enough so that the best jumper can just manage to touch it. The opponents on the other side must catch the ball and throw it back. The size of the two playing halves depends on the number of players. In contrast with the usual method of playing, no points are scored. Anyone who makes a mistake goes to the side. When one of the teams has been decimated and only one player is left, he can leave the game undecided and save his team if he catches the ball three times in a row. There are also the following rules: the child to catch the ball is always the one who is in the best position; if he does not catch the ball and it touches the ground, he must leave the playing area. Other mistakes include: touching the rope, throwing the ball under the rope and throwing the ball out of the field.

This is a basic form of ball games in general. Playing the ball to and fro is rather like breathing in and out, or like a rhythmic process. Therefore it has a calming effect on children. If the group is restless or even chaotic, this is the game to play. It is bound to be a success. From my own experience, I would like to add that at the ages of twelve or thirteen there is a great need for this sort of game. On the one hand, this is because of the harmonious effect of the game itself, and on the other hand, because of the structure of the game. Everyone likes to be the last, so that he can save his team by catching the ball three times in a row, or even by finally winning by defeating the opponents. At the age of twelve and thirteen, the child wishes to develop certain personality traits by using his limbs. This game meets this need to a high degree. It has most effect when it is first played at the age of twelve, increasing the degree of difficulty in the course of the thirteenth year – for example, catching the ball with one hand or even hitting the ball back immediately – until the game is perfected. The whole child benefits from the mobility that is required for this.

152 Target ball

11–13 years old
one ball



The two teams have to catch each other out in two adjacent playing areas. The defender ensures that the ball goes back to his own team every time. Anyone who is caught out has to go to the defender. When an opponent is caught out, he may rejoin the game. When all the players in one team have been caught out, the defender, sometimes known as the dead man, goes into action: he has three lives.

It is not for nothing that target ball is one of the favourite games of boys and girls aged eleven to thirteen. At this age, children are starting to interreact with the environment, and above all, with personal opponents. They want to measure up to their equals. A consciousness of others and of human qualities emerges. The child is interested in what comes towards him from the opponent. This is a problem for which he must find a solution and with regard to which he must adopt the correct attitude. If he catches the ball, that is good: if he does not catch it, he has failed, and this means that his opponent is stronger than he is. At the age of eleven, there is still often a dominating fear of the ball, but by the age of thirteen, the joy of catching someone out is predominant. This reveals a healthy development.

153 Lucky skittle game

12–13 years old
twenty players
five tennis balls

Five of the twenty players are chosen to be catchers. They have to eliminate the others by catching them. There is no base, but five 'lucky balls' are divided amongst the other children; anyone holding one of these balls cannot be caught. When someone is in danger, he is thrown a lucky ball. Usually the five players holding a ball are left over. They then become the new catchers.

When a child is in trouble, this game gives him the chance of seeking help 'from above', on condition that he is agile enough to catch the ball that is thrown to him. This may not always be simple, particularly when his pursuers are chasing him into a corner. At the age of twelve, a game like this can help to give a child the necessary insight which he needs at that moment.

154 The enemy brothers

12–13 years old
two players
a rope 2m long
two baskets
10–15 balls or quoits

The two enemy brothers are connected by a rope about 2 metres long, which they hold with one hand. They both hold a basket in the other hand. There are ten to fifteen balls or tennis rings, or other objects on the ground, which they must place in their basket. To do this, they must place the basket on the ground so that their hand is free. As soon as one brother does this, the other obviously pulls on the rope, and vice versa. All sorts of comic situations can arise in this way. The game is finished when the objects are in the baskets. Obviously the winner is the one who has managed to put most in his basket.

All wrestling, pulling and pushing competitions have an effect on the Self and strengthen the feeling of Self. They are essential because the growing child must reach full development, and should also think about what will benefit him. However, this can lead to situations which are ridiculous and incongruous because he exaggerates the degree to which he concentrates on himself, and this is demonstrated to all the spectators. Personal greed can be revealed here. Pulling and pushing, wanting to pick things up and not being able to, certainly when this is accompanied by a degree of determination, can be very amusing for anyone who is watching. There is a great difference whether the child is concentrating on the game with simple greed, or whether he is making a real effort to acquire courage, strength and agility for his own development. It is recommended that this game be played after a difficult lesson.

155 Shooting the ball

12–13 years old
a large bouncy ball
a number of small balls

A symbol is drawn 3 paces away from a wall and a line is drawn about 8 paces from the wall and parallel to it. The players stand behind the line and take turns to try and touch a large bouncy ball, which is thrown up as high as possible from the marked point, with a smaller ball. Every player who touches the ball must sit down on his heels. When everyone has had a turn, it is the next player's turn to throw up the bouncy ball. The child with the most hits is the winner.

Hitting a moving target requires a great deal of activity. You have to follow the rising and falling ball, experiencing the dynamics in order to acquire a relationship with the target. The right time to hit the ball is the moment at which it reaches its highest point. At that moment, it is almost hanging in the air. The upward force and the force of gravity are in balance. If the child concentrates on this, he gains an inner grasp of something which can be described as a middle force. At the age of twelve, it can be very significant for a child to assimilate such a phenomenon in his consciousness.

156 Air ball

12–13 years old
as many light plastic balls as there are players

Every player has a light plastic ball and must keep it moving as long as possible, without it touching the ground. The whole body can be used; arms, legs, head and shoulders. The one who keeps the ball moving longest is the winner.

Anyone who has ever done this experiment with his class will be surprised how difficult it is. Most children cannot do it at all at first. It is a characteristic quality of modern youth that they place their body in a sort of straightjacket. Many children are already miniature editions of ready made adults at the age of nine or ten, with certain habits which barely change afterwards. However, this means that the environment of the developing person is greatly restricted, because everything and every situation should be a stimulus for the child to adopt his own attitude, so that he can fully assimilate what the world has to offer in all its diversity. A ball in the air is a very different thing from a ball on the ground or a ball which is caught and thrown away again. A person's attitude to the world simply

depends on what he does. Between the ages of seven and fourteen, the child tends to assimilate these different attitudes so that he develops a practical attitude to the world at a later stage.

157 Little Hans, do not fall

Little Hans is a doll made of rags and attached to a stick. A cross is drawn on the ground and the stick is placed exactly at the point where the lines intersect. One of the players must keep the stick standing upright, and the others stand around it.

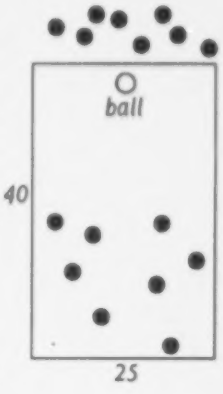
12–13 years old
a stick
a rag doll
a large number of objects

Every player has two small circles, one 3 metres away and the other 6 metres away from the stick. There are about 10 objects in the outer circle which must be taken to the inner circle as quickly as possible. The players can run all the time, but can carry only one object at a time. When the child holding the stick has been chosen by drawing lots and everyone else has withdrawn to their inner circle, he calls out, for example: 'James do not fall!'. After saying this, he lets go of the stick and runs to his outer circle to take an object to his inner circle. The one who is called, runs to the falling stick as quickly as possible, catches it, replaces it in its original position, and calls out another name. If a child drops the stick, he loudly calls out 'Stop'. Then everyone stands still and the child concerned is penalized by getting three new objects in his outer circle. Then he replaces the stick and the game starts again. The first one to bring all the objects into his inner circle wins the game.

Every child has the healthy desire to be the first, the best, the quickest and the most agile. However, this desire is opposed by another, which can be called a sense of duty. This only really becomes apparent from the age of twelve. Before that time the child is not sufficiently anchored in himself. The falling stick, which you can never forget, because it may not fall over but must be kept upright, stands in the way of the child's own plans which are concerned with his own advantage, in a central and important way. However, it is precisely this need to take into account such a central element, which strengthens the forces of the Self and has a great moral effect on the child's attitude to life.

158 Kickball tag

11–13 years old
16 players
one ball
an outdoor game



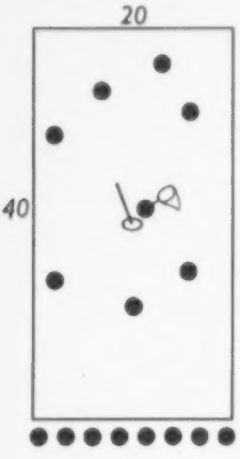
Eight players stand behind the narrow end of a playing area of 25 x 40 metres. One of them places the ball in position, takes a few steps backwards, and then kicks it hard. As soon as he has kicked the ball away, his team mates can run into the playing area to try and catch the eight players in the other team. The latter must try and throw the ball back over the back line as quickly as possible. When they succeed, the referee blows his whistle. Anyone who has been caught up to that time loses a point to the other party. Then the game starts again, and it is the next player's turn to kick the ball. The teams change sides when the team throwing the ball back manages to do so before any of their members are caught. All those in a team who are caught are counted.

From an educational point of view there is absolutely no doubt that a kick in itself has an effect on a child's soul, at the very least acting as a stimulant for unleashing passion. However, this is not in itself a harmful thing. There is a developmental stage around the age of twelve when boys need to use their feet; this is related to the awakening of the intellect. The head and the will have a close causal interrelationship. Thinking results in opposing forces from a part of the will. Physically destructive and regenerating tendencies must also achieve an equilibrium. When the child starts to think, he also likes to have a sense of his feet. This game meets this need.

In addition, the way in which the game is conceived has a specific purpose; while one team seems inspired by the kick to throw itself at the other team and catch the players, the other team tries to avert this as quickly as possible either by running away or by throwing the 'messenger of fate', i.e., the ball kicked into the field, back over the back line. This gives the game an inner balance. The relationship between attack and defence is such that there is great potential for different forms of play.

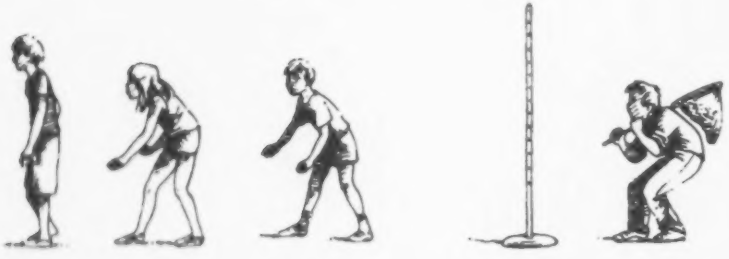
159 Throwball

12–14 years old
16 players
a board
a net
a ball
an outdoor game



There is a high jump stand in the playing area which is 20 x 40 metres. One player holding a net stands behind this stand. Another seven players who are members of his team, are spread throughout the playing area. The opposite team comprises the same number of players, and lines up behind one of the narrow ends of the playing area. They take turns to throw the ball and every player tries to hit the stand. If he is successful, the player concerned may throw the ball as many times as he has hits. When someone misses, he cannot throw the ball again until he has run across the playing area to the other side and back. The opposite team tries to catch out the runner, but can only do so if the ball is first caught with a net. If this is not successful, the runner can throw the ball again. He is not allowed to run with the ball. When a player is caught out, the teams change places. Only the hits count and the person who has most hits is the winner.

This game has the advantage that it focuses on aiming, throwing, hitting and catching, which has a beneficial effect on the sense of Self. It is very obvious how satisfying it is for children to hit the stand once or even several times in a row. The fact that a miss has to be followed by a run corresponds with a healthy logic, which corresponds with the necessity of picking up whatever comes your way. Therefore, if the player with the net misses the ball, this means that he has let a chance slip by for himself and for the other players. Children of twelve should be given the opportunity to play this game long enough for the will to hit the target to be taken over by the subconscious. The player should be full of this feeling. Then it is clear to see that the attitude to the object becomes stronger as regards the will. However, the relationship of the child to the outside world also becomes more direct as a result.



160 Springball

12–14 years old
6–8 players
a light plastic ball

There are six to eight players in this game, which is played with a light plastic ball on a floor which is as smooth as possible. Two concentric circles are drawn with a diameter of 1 and 3.5 metres. Two players stand opposite each other with the task of bouncing the ball in the small circle with the palm of their hand. The opponent does the same thing. The first ball is thrown and passed to the opponent, the next ones are aimed at the circle. All the balls which bounce more than once in the circle do not count and nor do balls which bounce over the outside circle. After bouncing in the inner circle the ball may be passed back straightaway, but it *must* be played back straightaway after bouncing once between the two circles. Anyone who makes a mistake is out, and the next player has a turn. The winner serves, and the person with most hits wins the game.

Boys and girls like playing this game very much from the age of twelve. It is purely a matter of skill, and does not impose any special technical demands. From the age of twelve the child develops a personal relationship with the earth, the ground on which he stands, and with himself. His thoughts tend to be concerned with useful, practical and realistic considerations. This game responds to these tendencies because the ball must be played back into the circle in the middle very consciously, i.e. it must be directed and kept under control.

161 Circle hockey

12–14 years old
14 players
14 hockey sticks
a hockey ball
an outdoor game

Two holes are dug about 40 metres apart, each with a diameter of 30 cm and a depth of 10 cm. A circle with a radius of 4 metres is drawn round each hole. Two teams with seven players each take up their positions in their own half. After bullying off, each team tries to pass the ball to members of their own team and shoot it into the goal of the opposing team. No one can enter a circle. It is only when the ball remains in one of the circles that one of the players can go and hit it back into the game. When the ball goes into the hole, this is counted as a hit. The children should be made aware of the difference between goals and hits.

The game of hockey was played in ancient times, though we do not know which rules were used at that time. Following the great example of football, hockey was also played with two goals, but as this could become dangerous for the goalkeeper, it became necessary to for him to wear pads. Such a dangerous game cannot be played with children, and yet it would be a shame to deny our children a game which enables them to practise their skills in a very special way.

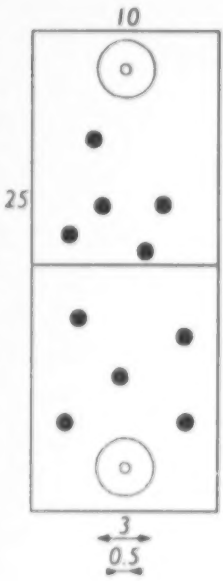
That is why we should remove the dangerous elements of the game, and this can be done with the help of the circles and holes. The character of the game changes, for the aim is no longer a single-minded, forceful shot at the goal, but a careful guiding of the ball, which should move at exactly the right speed so that it comes to a standstill in the middle of the circle and goes into the hole. Quite apart from purely educational considerations, it seems much more meaningful for the ball to end up in a place where it can rest, as a polar opposite to the initial struggle for the ball. The child's soul has an intuitive understanding of this image. Unconsciously he is aware that man can reach a goal only when he succeeds in penetrating the focal resting point of his own being. It is here that the different forces of the soul achieve a harmony after first struggling against each other.

162 Ring hockey

12–14 years old
10 players
10 sticks with blunt ends
a quoit

There are two teams with five players in each team. Every player has a stick which must be blunt at either end. The players have a quoit and play in an area of 10 x 25 metres with a smooth floor. Two circles are drawn on either half of a playing area with diameters of 0.5 and 3 metres. Each team must pass the quoit to its own members in such a way that it ends up in the small circle in the opposite team's half. The circles may be entered by a player of their own team only if the quoit is lying in it. When a player has a hit, the quoit is returned to the game from the larger circle.

The technique of this game is very simple. The players dodge their opponents with as much agility as possible, keeping the quoit on the ground; the quoit is passed in such a way that it goes to a member of the player's own team whenever possible. As there are not many problems taking the quoit and passing it, the skill with which the players run is the determining factor. Agility and flexible movement can be stimulated to a surprising degree in this way if the game is played frequently. There is always a natural pause and therefore a quiet harmonious moment, when one of the players reaches the large circle and must then try and push the quoit at just the right speed so that it stops in the small circle.



163 Ice hockey

All you need for a great time on the ice is a hockey stick, a block of wood, and some skates. There is no need for a goalkeeper. The two stones, hats or coats which mark the goal are guarded by whoever is nearest at the time. The block of wood may not be shot into the goal but must be played in with the stick.

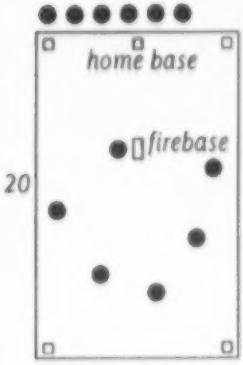
11–13 years old
a block of wood
hockey sticks
skates
an outdoor game

Every healthy Dutch boy should be given an opportunity to find out how he can manage on the ice. Although games with goals may have little to recommend them otherwise, it is certainly preferable in this case. Passing a piece of wood past an opponent and between two spots requires so much skill, and is, moreover, subject to so many unforeseen circumstances, that surprising and exciting things are always happening. The best age for this game is from ten to thirteen. During these years the imagination is still predominant. Later on, ice hockey can degenerate into a barbaric activity which should be avoided as much as possible. At a time when the child must try to relate to the world physically, keeping upright on the slippery ice can be extremely stimulating and have the best possible educational effect on the child's general attitude to life.

2.8 Thirteen years old

164 Fireball

13–14 years old
12–16 players
a light plastic ball
a jumping board
4 poles marking bases
an indoor game



Usually Fireball is played in the open air with a bat and ball, in a relatively large playing area. However, it can also be played in smaller areas. In this case, a light plastic ball is needed, and the playing area should be no more than twenty metres long. There is also a firebase. The two teams comprise 6 to 8 players. The firebase is about 6 metres away from the home base. The other bases are in the corners of the playing area. Lots are drawn to determine which team will be the runners and which teams will be fielders. Every runner hits his own ball by dropping it straight down, and when it has bounced once, hitting it as far as possible with a closed fist. If he misses once, he can try again. If he misses again, he must wait until one of the next players manages to hit the ball. All the fielders try to hit the ball as quickly as possible to the fireman, who throws it at the firebase. Any player in the field who is not at one of the bases is burnt and must leave the field. The team is out when all the players are burnt. All the runs are counted. When a batsman succeeds in making a home run with his ball, all the players burnt up to that time are freed and can join in the game once again.

Fireball is particularly valuable for girls between the ages of 12 and 14 because the game encourages tendencies which otherwise easily disappear. Girls all too often have a tendency to live in their own emotional world, which does not in any way relate to reality. In this developmental stage it is good to demand a particular effort which should succeed within a certain period so that a specific goal can be reached.

165 Rounders – a simplified version

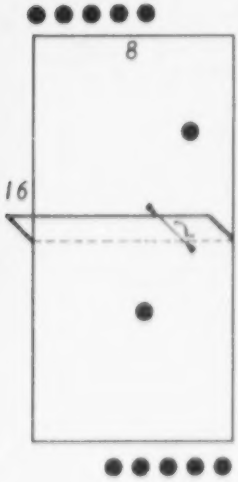
13–14 years old
12–16 players
two bases
a bat
a ball
an outdoor game

The playing area is a rectangular field about 50 metres long. There are two bases about 5 metres apart and about 6 metres from the base line. The batting team bats the ball into the field. After batting the ball, the batsman must run to the base and back again. If he makes a successful run, he can bat again. Each team's runs are counted. The fielders try to catch out the batsman, but may not run with the ball. When the ball is thrown back to the back stop, the runners must stop. For every hit, the batsmen change. Hits and catching the ball with one hand are also rewarded with a point. The batting order is determined, anyone who misses the ball can run along when the ball is hit successfully.

Any educationalist with some insight will have noted that the educational importance of rounders cannot be overestimated. Hitting, catching, throwing and dodging the ball, playing together in a team, and last but not least, running – and therefore the individual effort to achieve a goal with all the attendant dangers – are of an incalculable value for the development of the personality, and are absolutely essential for a healthy education. Hitting the ball really high or far, catching the ball over a long distance, skilful fielding, as well as a disappointing throw to another player, ensure that this game, in all its diversity and different possibilities, is exciting in a way that can hardly be equalled by any other game. While the coarser emotions are expressed in the game of football, rounders allows for a delicate differentiation of spiritual qualities. The fact that the game has been largely forgotten nowadays is certainly not because young people do not like it, because experience has shown that they are as keen as ever, but simply because schools no longer correctly understand the educational value of the game.

166 Quoit catching

13–14 years old
6–8 players
two stands
a rope
a quoit

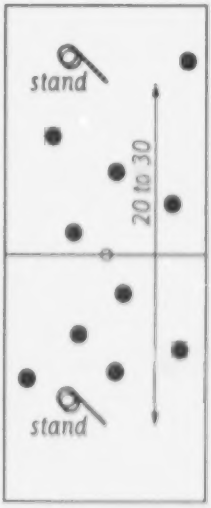


Two stands connected by a rope at least 2 metres high divide the playing area into two squares, each about 8 x 8 metres. There is one player in each half. The first holds a quoit in his hand, throws it over the rope, and meanwhile tries to cross over to his opponent's half. The other player tries to catch the quoit. If he succeeds, he tries to catch the player running across his path. Every player who is caught takes over his role. A group of six to eight players change places in a set order. The winner is the one who has crossed over most often at the end of the game. High throws are not allowed.

The child prepares to cross under the rope by throwing the quoit in the right place. If the way has not been properly prepared, he will probably not get through. Experiencing this basic rule of life in a game is extremely significant for the development of a thirteen-year-old.

167 Netball

13–14 years old
10–14 players
two stands 2.5m high with nets
a ball



The game of netball described here is different from the usual game in some ways because this has proved to be too impractical and complicated in some respects.

There are no circles around the netball posts, and there are no boards behind the nets, as in basketball, for example. The two stands, 2.5m high with the nets on the post, are placed 20-30 metres apart. The playing area should be bordered on every side, leaving enough room for the nets to be accessible from every side. The two teams, each consisting of 5-7 players, begin as follows: the umpire goes to the centre with the ball, and every player holds the post of his team's net. When the umpire drops the ball, the players let go and run to grab it. The player who gets the ball may take three paces holding the ball, but must then pass it or bounce it on the ground. The ball may not be hit out of another player's hand. If the netball post is moved by a defender when the ball is thrown at the net, it counts as a hit, even if it misses the net. Any physical contact is punished by a free throw for the other team. If the ball is thrown into the net, the game continues as described for the beginning.

A condition for playing this game properly is that the edge of the net must be high enough. Even the tallest players should have difficulty placing the ball in the net. Moreover, it is important to keep this game of skill and agility as simple as possible. The child's expectations are always high when he aims the ball at the net, and if he is successful, this is deeply satisfying. This moment of expectation or disappointment gives the game its true educational value. The ball passing through the round opening and falling through the net is something to which the child can relate to inwardly.

It is rather like a thinking person having an idea. For older children, the control of the ball can be increased by insisting that the player must constantly bounce the ball as long as he has it, as in a game of basketball.

2.9 Fourteen years old and over

168 Robberball

14–17 years old
16–30 players
medicine ball
an outdoor game

Two teams, of eight to fifteen players, stand opposite each other. Each team tries to throw the medicine ball over the baseline of the other party's half. The ball may never be passed forwards, only sideways or backwards. When a clump of players gather together, the referee blows the whistle and the team on whose half the ball is at the time can play the ball. The players can hold their opponents and take the ball away from them. Anyone who is not holding the ball may not be attacked from the front.

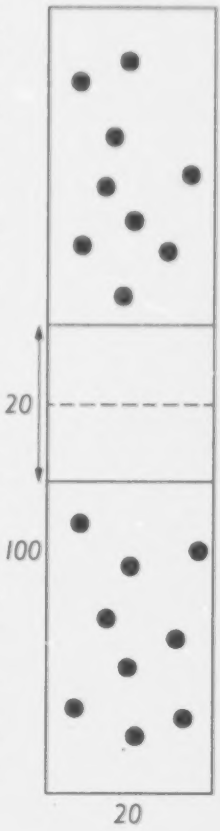
In this game something has to be carried through enemy territory. This 'something' can be seen as a group idol because all the players in the team are engaged in taking it through the danger zone to safety.

Watching fourteen and fifteen-year-olds it is easy to understand that they are in some way inwardly prepared for this sort of game. The emotional world which they have entered is full of tension, enmities and unsolved contradictions. However, there is always an invisible force present in the background which is able to produce order and concordance in all this, viz. the Self. This is man's most profound possession. It should never be lost, but it should be protected and safeguarded until it is strong enough to create a new order from its own territory. This takes place at about the age of seventeen; after this, the game of robberball is no longer so significant. But before that time it can produce developmental stimuli which can be very important for many young people.

There is no doubt that the Americans discovered this powerful way of strengthening the Self and made it available for educational purposes. The popular game of rugby certainly contributed to a large extent to incorporating certain activities in the emotional sphere. This can promote the tendency for a healthy self-awareness, and thus a positive evaluation of the circumstances of life. The fact that at a certain age the expression of the will can be influenced and monitored in a physical way, should never be underestimated.

169 Floatingball

14–16 years old
20–30 players
a ball (the type of ball depends on the age and sex of the children)
an outdoor game



This game must be played in an outside space which is not too wide but is fairly long (20 x 100 metres). Two teams of ten to fifteen players spread out over the two halves. There is an area of 20 metres which separates the front players of each team. Lots are drawn to decide who starts. The first ball is thrown into the other team's half. If it is caught, the catcher can take three paces forwards and then throw the ball back again. However, if it is not caught, the following rules apply; the ball is thrown back from the place where it was first touched by a player or where it hit the ground. The winning team is the team which manages to throw the ball over the opposite team's half.

With children of fifteen it is best to play this game with a heavy medicine ball which should be hit with the palm of the hand. Children of sixteen should really play this game with a hard ball, though this applies only to boys. For girls, it is best to play the game with an ordinary handball which is thrown like a discus.

The first time you see this game it is clear that it is ambitious and opposed to restricted ideas. Its great educational value lies in this. The young players conquer their shyness but at the same time become aware that there are limits and that is how they benefit from the game. It is as though the unlimited passions of the soul which awaken at this age, are contained barred in a way. Certainly youngsters go as far as they can and throw the ball as far as they are able, but this is very closely related to their own strength. The stimulus of the soul and of reality are not so very far apart – as can happen so easily – but correspond to the spatial relations.

There is no better way for youngsters to express their reactions, because the need to make a mark and the arrogance which reveal themselves at a certain age are ultimately strong positive forces which should be correctly balanced with reality.

170 Bounceball

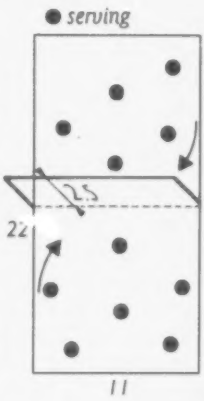
15–17 years old
8–16 players
a rope
a ball

A playing area 8 x 16 metres is divided into two equal halves by a rope at knee height. There are four to eight players in each half. The ball is first thrown into the team's own half so that it can bounce from there over the rope into the opposite team's half. On the other side, it may be touched once by every player. In between, it can touch the ground once every time. The last player must pass it back to the other team when it has first touched the ground in his half. Any player can also pass the ball straight back to the other team. He can take it straightaway, but must always observe the rule that the ball should bounce first in his own half before being passed back. Apart from the first throw, the ball is always hit with the palm of the hand. Anyone who makes a mistake is out. The team which made the mistake has the next starting throw. When there is only one player left in a team, he must be played out within three balls or the game ends in a draw.

As the name indicates, bounceball has strong connections with the ground. You get the ball knowing that you must bounce it on the ground straightaway, or pass it to another player, or pass it back over the rope after it has bounced in your own half. If the game is played for a long time it becomes clear that keeping the ball down constantly results in a certain sense of assurance or a sort of purifying effect on consciousness. You control something which comes at you and tries to overwhelm you. The aim of the game is the strict control of the ball. This can actually be very important at a certain age when the waves of feeling seem to wash over a youngster and threaten to overwhelm him. This applies particularly between the ages of fifteen and seventeen. The game has a purpose for this age. In fact, anyone who observed children playing this game would be convinced of its purifying effect.

171 Volleyball

from 16 years old
12 players
a line
a ball



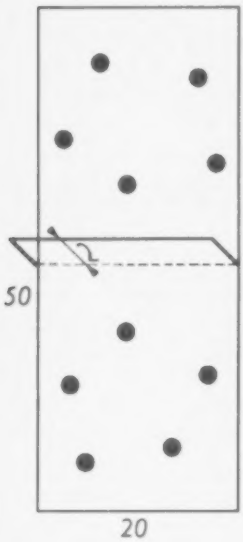
A playing area of approximately 11 x 22 metres is divided into two equal halves by a line put up at a height of 2.5 metres. A light ball is used, slightly larger than an ordinary handball. Each team comprises six players of whom one serves the ball over the line or over the net with the palm of his hand from behind the baseline of his own half. The other party must hit it back with the hand (not with a fist) and may not drop it on the ground. The ball may be passed three times on each half, and must then be played back over the net. The first and third hit may be made by the same player. Remember, only the team which is serving can score points. If this team makes a mistake, the other team gets the serve and continues serving as long as it scores points. The first team to get fifteen points wins, but must have a lead of at least two points. When a team starts to serve after the other team has made a mistake, it is the next player's turn. The team then rotates in a clockwise direction so that the next player takes the place of the first server. The ball is always served from the bottom right.

Apart from basketball, volleyball is the most popular game. In contrast with bounceball which has strong connections with the ground, volleyball is played purely in the air. As such, it appeals to forces which we could describe as volatile or luciferian forces. Rather airy-fairy people like to play volleyball, and this also applies to certain nations.

Looking at the educational aspects, volleyball plays an important role for sixteen-year-olds, particularly for boys. The game meets a tendency in the sixteen-year-old to conquer heaviness and strive upwards. This expresses the effect of the force of the Self, though this is not experienced with complete consciousness until the age of twenty or twenty-one. The sure-footedness, agility, and level of awareness resulting from moments of tension mean that this game is entirely appropriate for our time, and has a lot to give to help the young personality consolidate, if the right moment is chosen.

172 Fistball

17–20 years old
10 players
a line
a ball



A playing area of approximately 15 x 20 metres (or possibly smaller) is divided into two equal halves by a line put up at a height of 2 metres. There are five players on each half. The ball may be hit three times but only once by the same player. After it is hit, it may touch the ground only once. Every mistake counts as a point to the other party. The ball is served in the playing area close to the line. After every mistake the right to serve passes to the other party. The game lasts twice fifteen minutes. The ball is hit only with the fist; it should not be too small and light.

In contrast with bounceball and volleyball, the game of fistball has a connection with height and depth or air and strength. However, in practice it does require a degree of energy and strength, and therefore it is really only suitable for older children, i.e., all those who have already developed their own structure. Fistball is an eminently male game requiring a conscious effort. The self-conscious strength and thought required in this game give it its character. For this reason, it can act as a valuable aid for the education of young people between seventeen and twenty, stimulating their independence and a thoughtful and powerful attitude when playing games.

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